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VOGUE

INCORPORATING VANITY FAIR

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THE BRIDE'S BOOK



SPECIAL FEATURES

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photographed by Penn

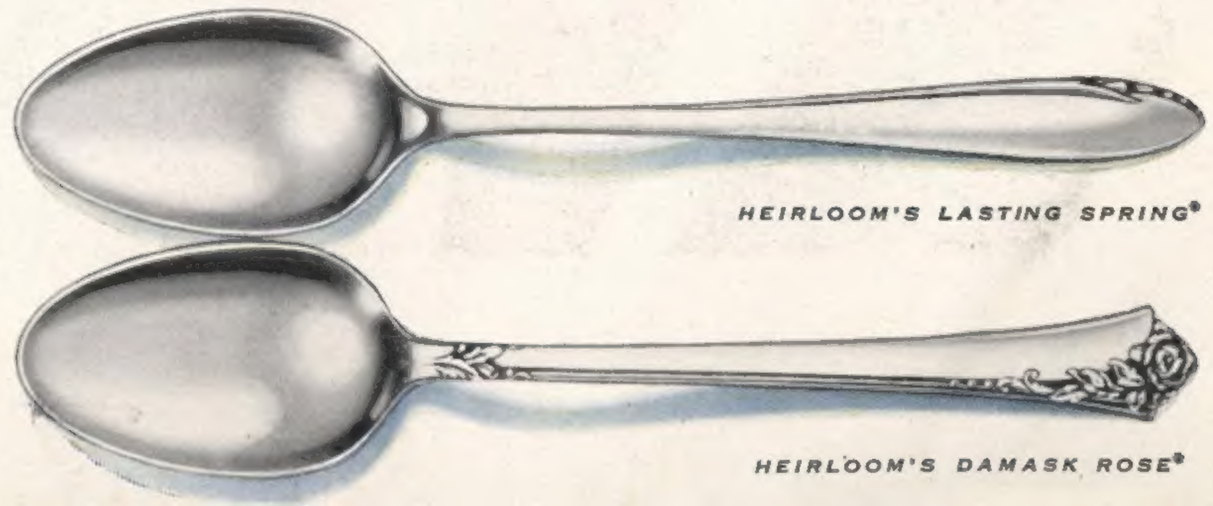
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pure in line,
this is

Mansion House
in
Heirloom Sterling

"Bon Voyage"! Miniature champagne bottles nest in a flowery "toast" of garnet roses, and your lovely Mansion House* Heirloom Sterling *gleams* against sea blue organdie.

The secret of a successful party lies with you, the hostess—in your own talent for making every guest feel specially honored. Let your table speak for you—with charming appointments... with the festive richness of your Heirloom* Sterling. This solid silver grows lovelier with the years—so *use* it, *enjoy* it—for party nights, family dinners alike! Young-spirited patterns, famous for freshness, originality. Start *your* Heirloom Sterling with one place setting . . . add more, on easy payment terms!



HEIRLOOM'S LASTING SPRING*

HEIRLOOM'S DAMASK ROSE*

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Exclusive Sugar-Shell Cottons



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Summer-in-the-sun stuff, our cool little coat-dresses of silky cotton broadcloth in sky blue, iris or rosewood, parted to peep-show a sugar-shell underskirt of eyelet-embroidered, double-ruffled white organdy, making them stand out in a crowd. Shirtsleeve edition, *left*, $60. The sleeveless one, *right*, $50. Organdy underskirt, $23. White fishnet stole, $9. Sizes 10 to 16.

Sportsclothes, Third Floor

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ON THE PLAZA

HAT BY MR. JOHN



SAKS FIFTH AVENUE, NEW YORK AND ALL STORES; FILENE'S, BOSTON; RANSOHOFFS, SAN FRANCISCO

Vogue
May 1st, 1951

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Vol. 117, No. 8
Whole No. 1868



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the cool country cotton neatly squared in shades of brown or red, and spaced with black checker buttons.

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in HELLER'S FLIGHT

HAT BY ROBERT DUDLEY

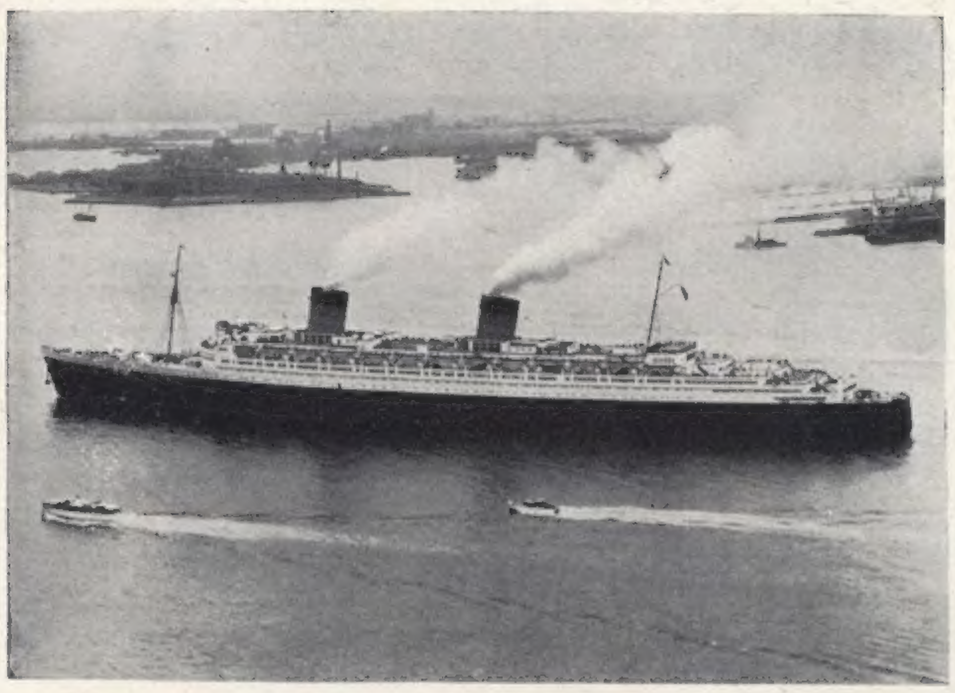
Claire McCardell *uses stripes with aplomb*
to slim and thin you. Chooses Heller "Flight" rayon jersey as her fashion ambassador . . . knowing its cool sheerness,
its non-crushable chic. White striped with heathery cocoa and gray. About $50.

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FRANKLIN ROOSEVELT
Car andrey
Richard Avedon
The elegant new oval silhouette of
Christian Dior... exact translation from the
French in a dress of natural silk shantung
with softly rounded contours... Altman
idea of inspired design for summer. Also
in navy or black. Sizes 10 to 18. 59.95

There is only one Weathervane* and it's tailored by Handmacher





You'll find Weathervanes wherever it's smart to wear a summer suit...and that's everywhere.

Frosty little summer suit, gently curved, notably detailed, revealing its small price only on its tag. Tailored in the crisp, wiltless rayon suiting Celanese* makes for us in cool pastels and darks. Sizes 10 to 20, 7 to 15. Just $25. At one fine store in your city. For its name, write to Handmacher-Vogel, Inc., 533 Seventh Ave., N.Y. 18.

*REG. U.S. PAT. OFF.

Weathervanes tailored by

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HAMLET, V, I



You are sure to be a hit in Irish Linen!

...because—**only** Irish Linen looks like Irish Linen
only Irish Linen feels like Irish Linen
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And you're always perfectly costumed for any part if you have that coveted, color-fast, crease-resistant Irish Linen look... give it top billing for a cool and confident summer!

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Be sure to see the wide variety of Irish Linen apparel and accessories at your favorite store, and the special features during National **Irish Linen Week,** starting **May 14th.**

Town & Country Shoes

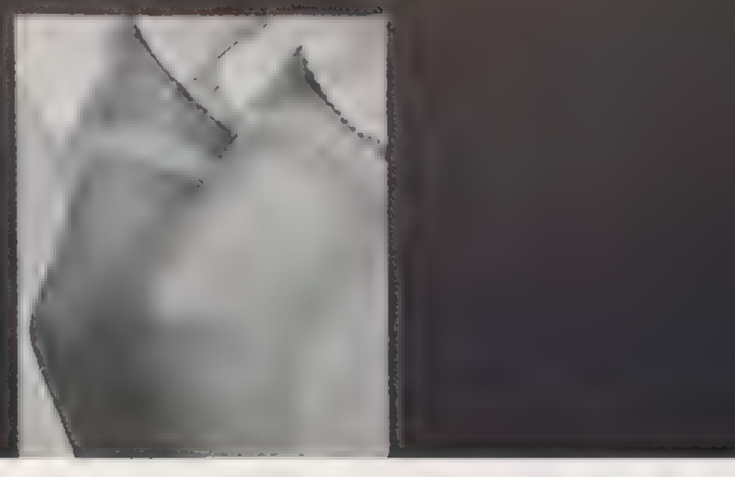
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one wonderful shoe
The Triple X
in many (count them) colors
...multicolors
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all Newcastle's glacé kid,
10.95 the pair
Look for Triple X in store near you,
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Heavenly silk lingerie by Fischer*

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Maximilian New York

Labrador mink





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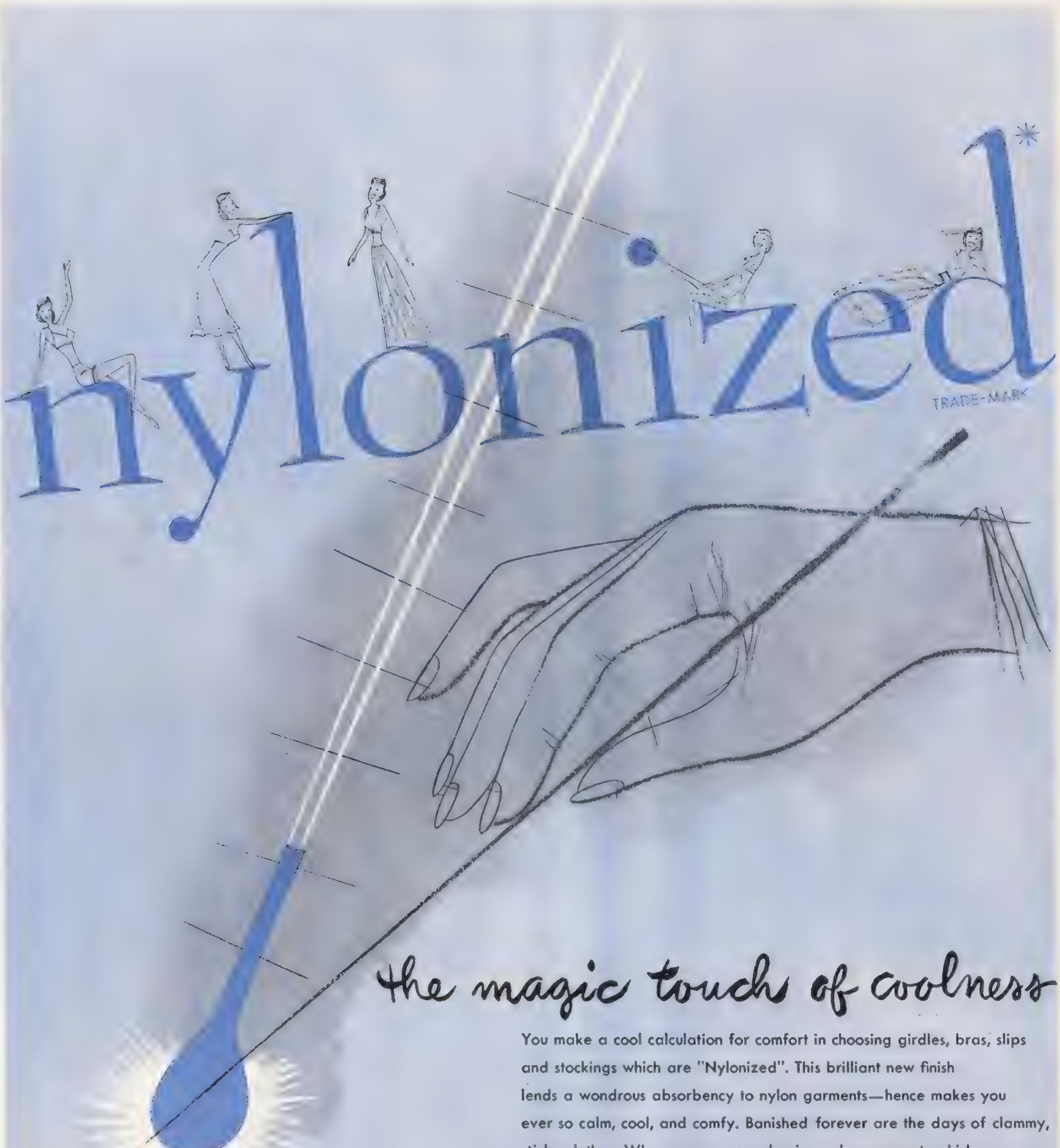
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In Summer's softest mood, they're prime fashions with us.
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*the bonding of type 8 nylon to nylon fabrics.

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divine on the body by a new process...
meaning the best summer bra ever
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nylonized nylon
figuremakers

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HAT BY ROBERT DUDLEY

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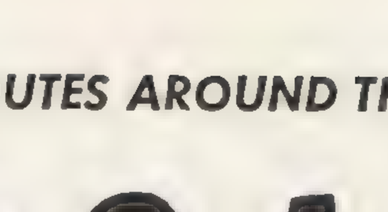
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The fabric—Peter Pan's exclusive French Provincial Print. Colors: yam, green, blue. Sizes 10-16. Price $25.00

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by
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After long years of research in her London laboratories, Helena Rubinstein has perfected a process for pulverizing pure *silk* to gossamer fineness and then *blending it with cosmetics!*

Result—you can now give yourself a fresh, dewy complexion—*smooth* as silk, *fine* as silk, *pretty* as silk!

You start your silken make-up with SILK-TONE. This revolutionary new foundation conceals every tiny blemish and makes you look gloriously *healthy*—as though you had just come back from a vacation. As a matter of fact, SILK-TONE is extremely good for your skin—particularly *dry* skin—it forms a protective silken finish.

You can get SILK-TONE in six perfectly lovely complexion shades at only 1.50. Or if your skin is especially *oily*, you'll want Helena Rubinstein's special SILK-FILM at 1.25.

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It is so unbelievably fine that it cannot clog your pores—your skin can "breathe" naturally, and so retain a day-long, dewy freshness.

The tiny silken particles in SILK-SCREEN actually absorb perspiration, so the powder keeps its bloom all day.

You can pat it on generously, without the slightest danger of "caking." And SILK-SCREEN really *clings*—instead of coming off on your dress.

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ALPHABET OF FASHION

HERE, the fourth installment of our Alphabet, defining and/or expanding on, some of the names and phrases in this issue, issues to come.

A—ABC. Besides this, our own A-B-C of fashion, there is the ABC that stands for Arthur Beers Cotton, shown on pages 151-153.

B—Blusher. In bridal salon jargon, a bride's face veil.

C—Castlecliff. This might be the name of an ancestral mansion on the banks of the Rhine, but it is, for our purposes, a jewellery-designing house well-known for its pseudo pearls, its beads. See p. 115.

Crash. Not in fashion to do it to a party, but in fashion to wear: a coarse fabric, its rough surface obtained by weaving yarns of uneven size. Usually cotton, linen, or rayon, as on page 131.

D—Dan River. A river running through the town of Danville, Virginia, *and* the name of one of America's largest textile firms, located there. Best known for its cottons—there is one on page 134.

E—Everfast. Trade name of Everfast Fabrics, Inc., for materials unconditionally guaranteed not to fade.

F—Jacques Fath. The name of this great young Parisian couturier is pronounced "fat." One of his new evening dresses is on p. 149.

G—Gunther Jaeckel. Specialty shop in New York, born in September 1949, of the union of two long-established fur houses: Gunther, founded 1820; Jaeckel, founded 1863. Besides continuing with furs, custom and ready-to-wear, Gunther Jaeckel has dresses and hats.

H—Heart-embroidered. See page 168; the new nylon stocking designed by Bryan, for a bride, embroidered with seed-pearl hearts.

High fashion. Not fashion in hats, nor necessarily expensive fashion, but a term used to describe styles in advance of the prevailing mode—prophetic.

I—Indelible. In Webster, "that can not be removed, blotted out, washed away." In fashion, applies to a new group of lipsticks that have this quality in varying degrees of effectiveness. See page 103.

J—Jaeckel. See G.

K—Kashmir. Could be under "C," as it is the variant spelling of cashmere when applied to sweaters, and the correct spelling for that section of India where the wool for cashmere sweaters comes from.

L—Lace. Basic English in a bride story: 160-165. There are scores of laces. Here, three of the most bridal. *Alençon.* Delicate needle-point lace (made by a sewing needle rather than hooks or bobbins) with a solid design on sheer net. Named for Alençon, France. See page 163. *Rose point.* Lace originating in Venice with designs of flowers, leaves, and scrolls connected by brides (yes, in lace vocabulary, a bride is not only she who traditionally wears lace, but also a loop or tie in lace working). *Valenciennes.* Named after the town in France that first made it. The same thread forms both design and background. Usually used for trimming, borders, as on the flower girl's dress, page 161. Real Valenciennes lace is of linen. Cotton, rayon, or nylon imitations of it are often called Val-lace.

M—Monet. To art enthusiasts, a French Impressionist painter; to fashion, a jewellery house whose specialty is very fine, moderate-priced gold-plated pieces. See the earrings on page 113.

N—Net. Net is not so hard, but can anyone differentiate between net, tulle, illusion? The way we heard it: Net—a fabric woven into meshes, in fashion, usually of cotton, nylon. Tulle—soft, small-mesh net, machine-woven of silk, or cotton, or nylon, named after Tulle, France. Illusion—nostalgic synonym for very sheer tulle, most often describes a bride's face veil.

O—Organdie. *The* material this season for a wedding dress. Of cotton muslin, crisp, transparent. Often, as in Swiss organdie, chemically treated to resist becoming flimsy when washed.

P—Pannier. In French, literally, "basket or hamper." In fashion, the basket-like flounces on either side of a skirt. See page 114.

Peter Pan. J. M. Barrie's famous elf, and, in fashion, a triple meaning: Peter Pan, a young, turn-down collar; Peter Pan, a designer of underwear, and Peter Pan, a fabric house (see the cotton broadcloth bathing suit on page 151).

Q—Quick. What not to be cut to while having a manicure.

R—Rose Point. See L.

S—St. Louis. Old French settlement, known to many as the home of beer and the blues, and in fashion, home of a colony of fine designers of young dresses at young prices. All clothes on pages 128 to 135 are from the St. Louis market.

T—Tiffany. Two in fashion: One, the famous jeweller in New York. The other, Claire Tiffany, a young St. Louis designer. See page 130.

U—Uncle Sam. When this name appears on our pages, we usually refer to fashion's own Uncle Sam, a famous New York umbrella manufacturer, instead of the bearded gentleman in red, white, and blue.

V—Sally-V. Name for ready-to-wear hats designed by Sally Victor, sold in shops across the country.

W—Wrinkl-Shed. Dan River Mills's name for a process of treating cotton to resist wrinkling. See the Wrinkl-shed fabrics, page 134.

X—Xebec (ze-bek). A boat used for sailing on the Mediterranean. If you expect to be riding in one this summer, try wearing the evening dress on page 114.

Y—Yam. A southern version of the sweet potato, in fashion, this year, as a colour. See page 151.

Z—Zweig-Talmack. A New York manufacturer of fine ready-to-wear dresses and suits. Now called Talmack, Inc. (Mr. Zweig recently retired from business.) One of their recent models, a Balenciaga copy, is on page 106.

There! X, Y, and Z. Bet you thought we couldn't make it.

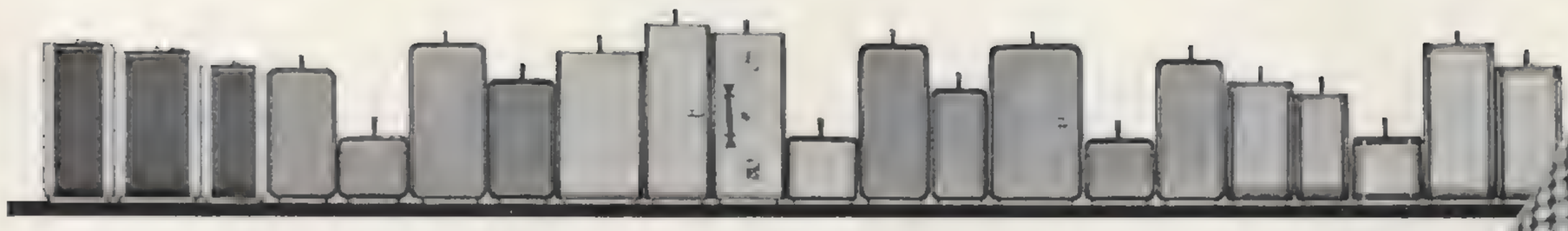




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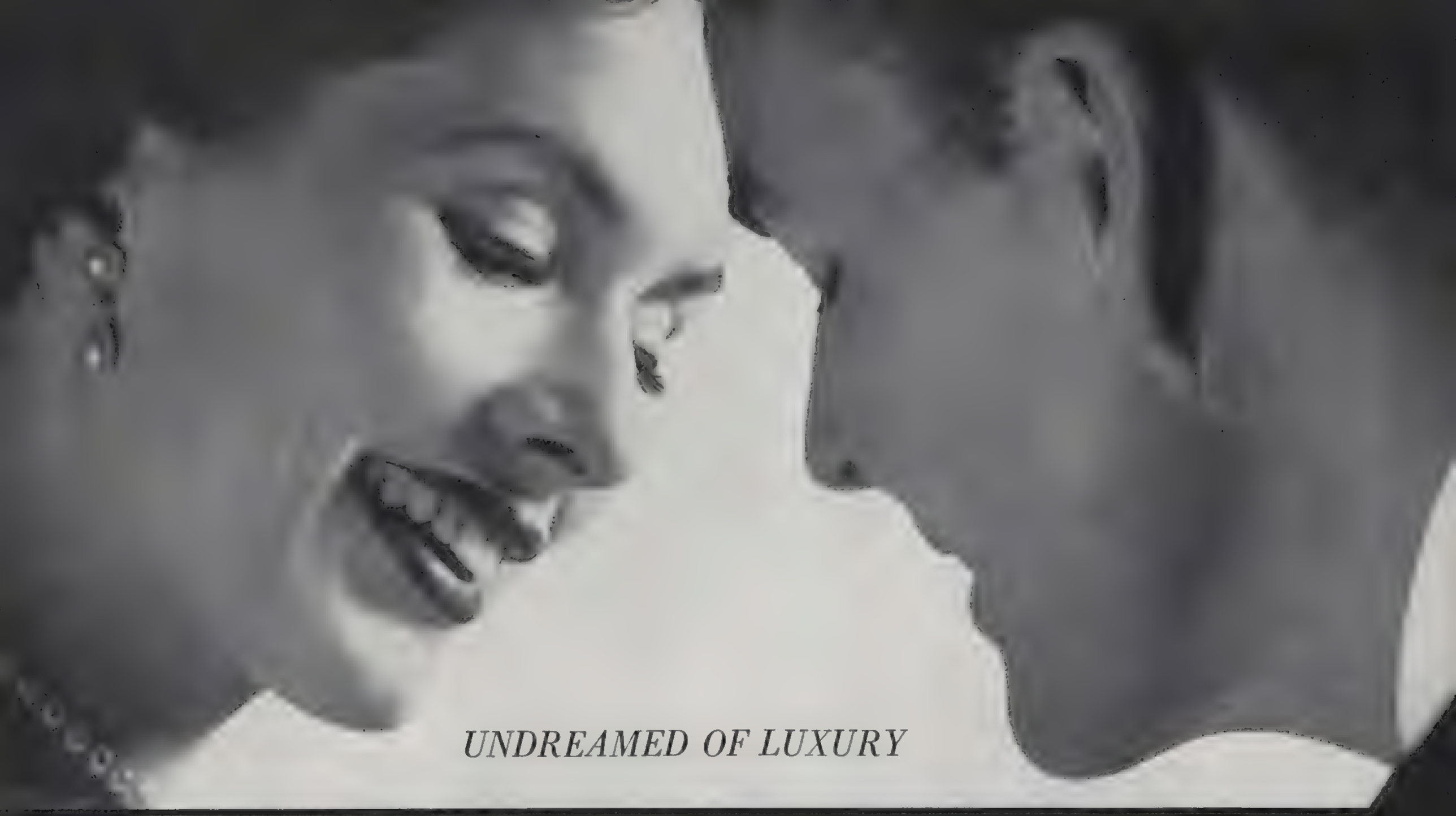
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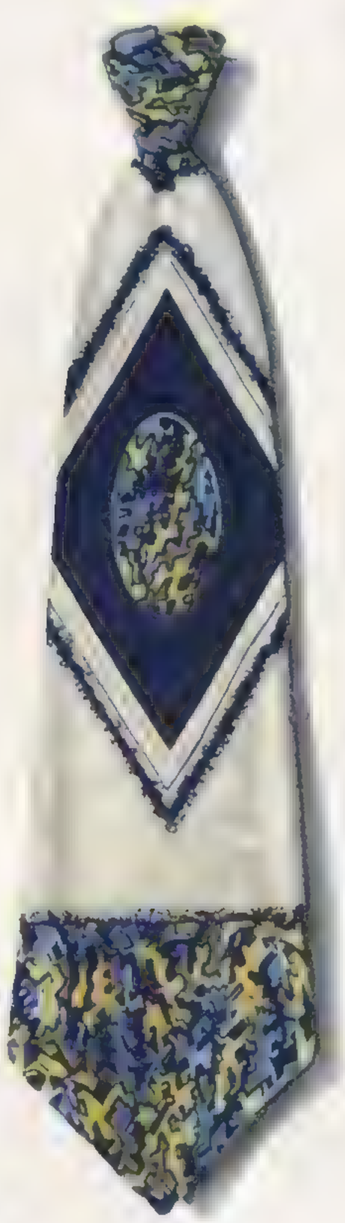
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the New White Look

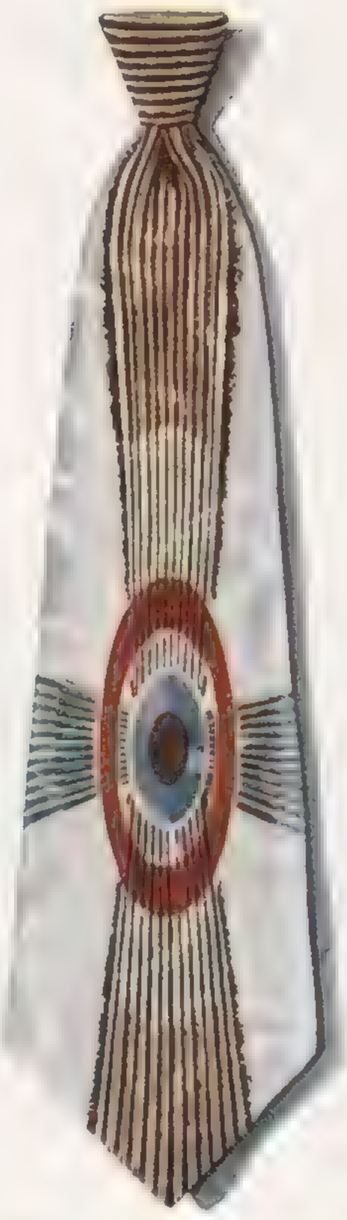
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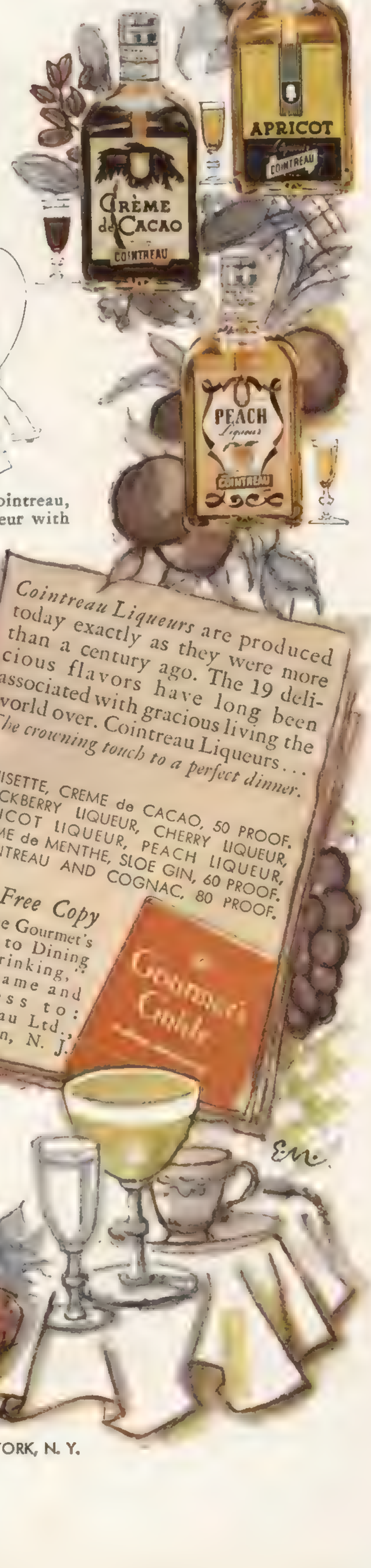




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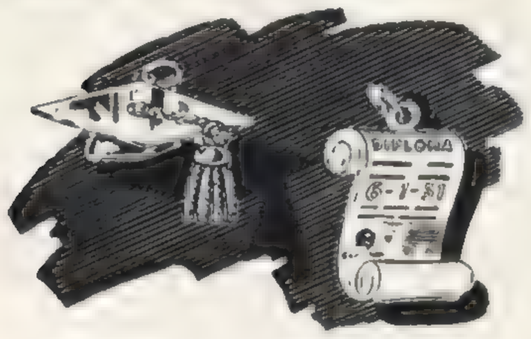
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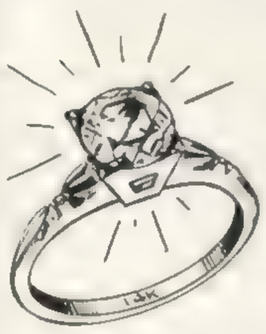


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SHOP HOUND



On these two pages, Shop Hound salutes a wedding's most conspicuous innocent-bystander: the bridegroom, and considers his wedding accoutrements, wedding trip, ushers. *Above:* Bachelor dinner equipment: White Horse blended Scotch whiskey; Liqueur Cointreau; Piper Heidsieck champagne, 1943. All, Sherry Wine & Spirits, 679 Madison. The glasses: Mammoth Swedish crystal old-fashioned glass, $18 a dozen; Sweden House, 12 W. 50th St. Liqueur glass, "Austerlitz" pattern, $90 a dozen; champagne glass, "Magenta" pattern, $69 a dozen; Baccarat, 55 E. 57 St. After dinner: cigars. These, Upmann No. 11 Double Claro, box of 25, $8 postpaid; Alfred Dunhill, 620 Fifth.







Above: Two approaches toward dressing for a wedding, depending upon the locale. *Left:* For an informal wedding in a country garden, the groom and his ushers might wear (in company with white flannels, navy-blue blazer): plain white broadcloth neckband shirt, $5.50. Stiff turn-down collar, 80c. And, small-patterned navy-blue and white silk four-in-hand tie, $6.50. All, Tripler, 366 Madison Ave. *Right:* In-town wedding accessories for a bridegroom, to wear with a cutaway: pearl-grey waistcoat, lily-of-the-valley boutonnière, stiff-bosom dress shirt with wing collar, an ascot of heavy silk checked black and white, fastened with a stickpin. Vest, $30; shirt, $10.85; ascot, $5.50. All, Brooks Bros., 346 Madison Ave. Diamond and pearl stickpin; Lambert Bros., Lexington Avenue & 60th St.

Above: The groom might give any one of these to his ushers. Man-size sterling silver bottle opener, $12. Slim gold pencil, $21.75. Gold penknife with nail file, $13.50. To an usher in uniform: sterling silver identification bracelet, $13.50, or gold insignia. These Signal Corps, $8, Coast Artillery, $10. All, tax inc.; Cartier. *Below:* Ushers' present to the bridegroom, to take on his wedding trip: Kodak "Signet 35." Takes black-and-white or colour exposures, has speeds to 1/300 of a second. $95 tax included; from Eastman Kodak, 1 W. 39th St.



FOLLOWS THE MEN

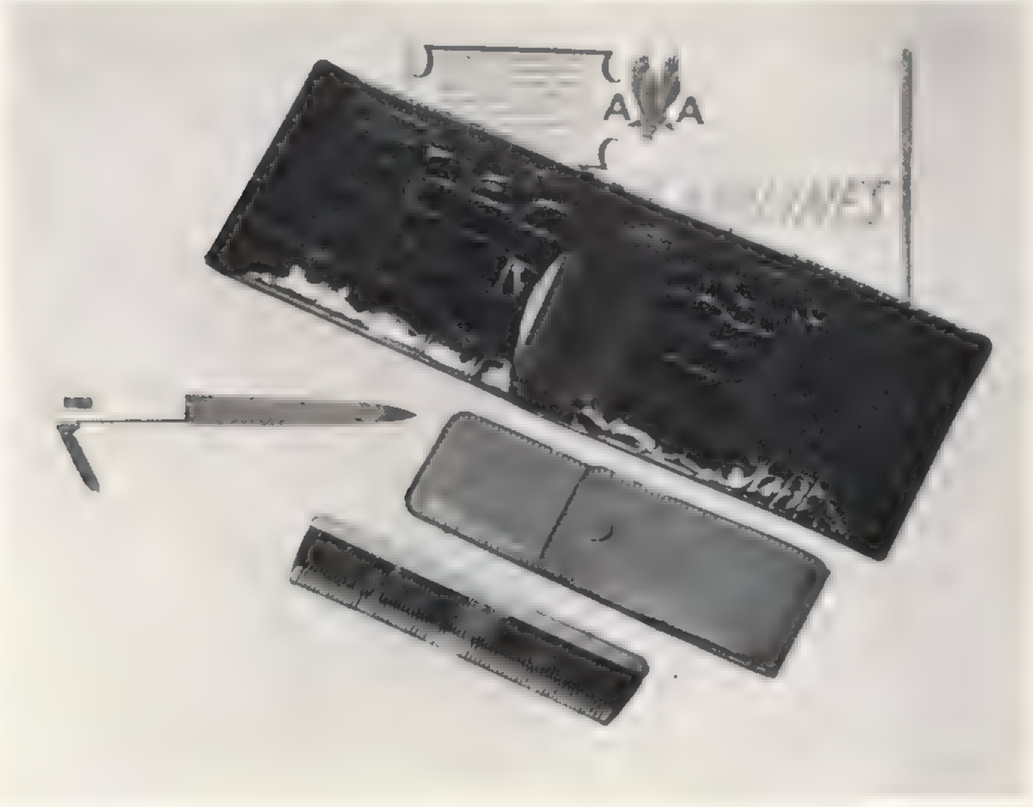


Below: Necessaries for the best man.
Mocha suède gloves, pearl-grey.
Black and white checked silk necktie.
White carnation boutonnière.
And, not to be forgotten, the wedding ring!
Extras for best man and ushers: Italian silk scarf, white French linen handkerchief.
Gloves, $8; A. Sulka, 661 Fifth.
Tie, $6.50; scarf, $15,
handkerchief, $33 a dozen.
All, John Northman, 11 E. 57th St. The cultured pearl, 14-K gold wedding band, $29 tax included; Marchal, 719 Fifth.



Below, left: The bride might give one of these to the groom: Gold frame for a package of cigarettes, with waffle engine-turning, a plaque for his initials, the date, $125. Or: gold lion-head key ring, $27, and/or a gold key cut for the new door, $26. All tax included; Black, Starr & Gorham, 594 Fifth. *Below:* Pocket-size baggage for the wedding trip: alligator wallet, highly polished, with pockets for change, tickets, cards. By Buxton, $35 plus tax; Dover Luggage, 337 Madison Ave. Case of pigskin with sterling silver-bordered comb, nail file, knife. $6.50 plus tax, from the new men's shop, Vesture, 19 E. 69th St.





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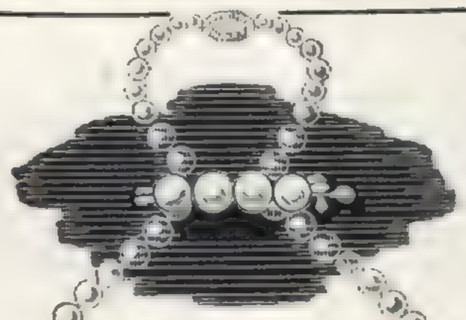
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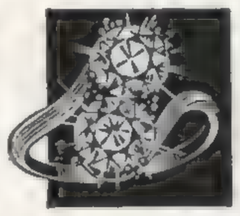
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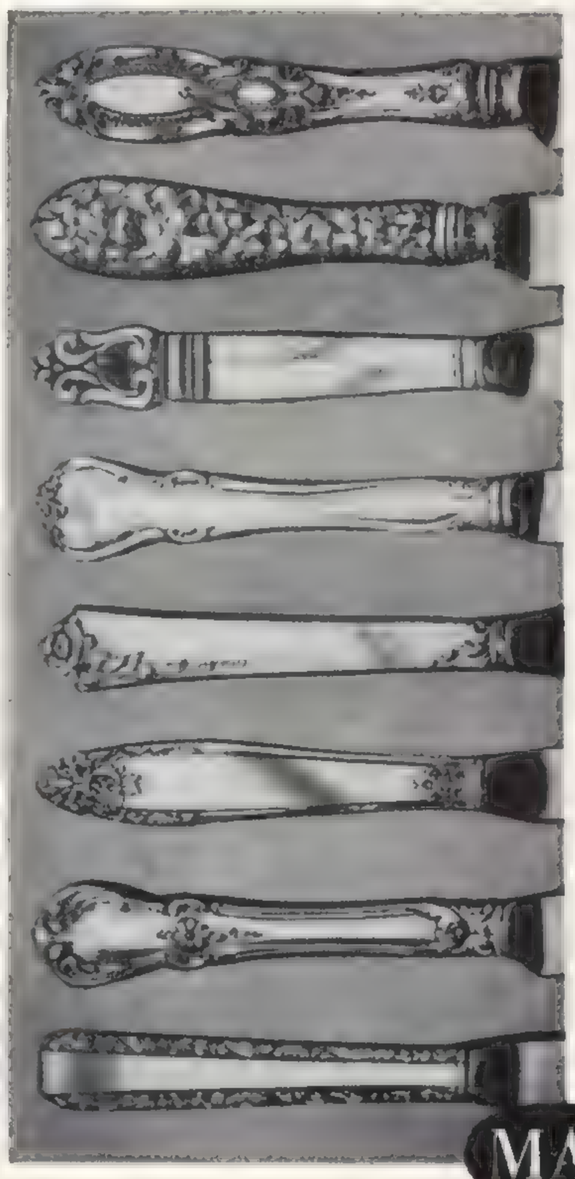
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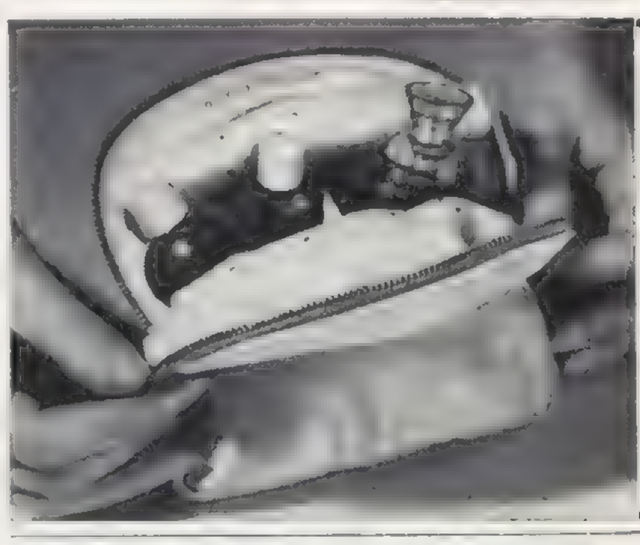


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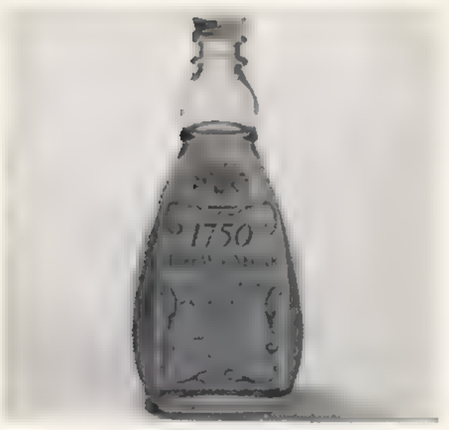
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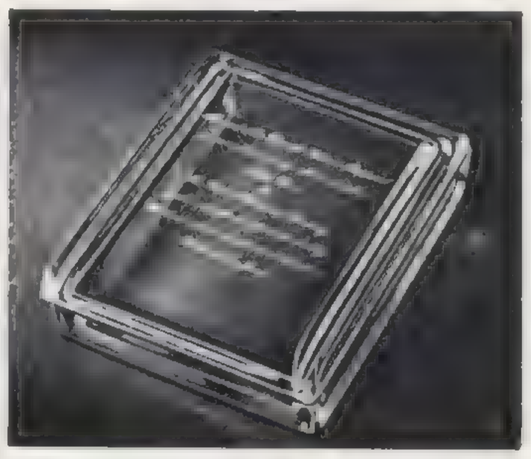
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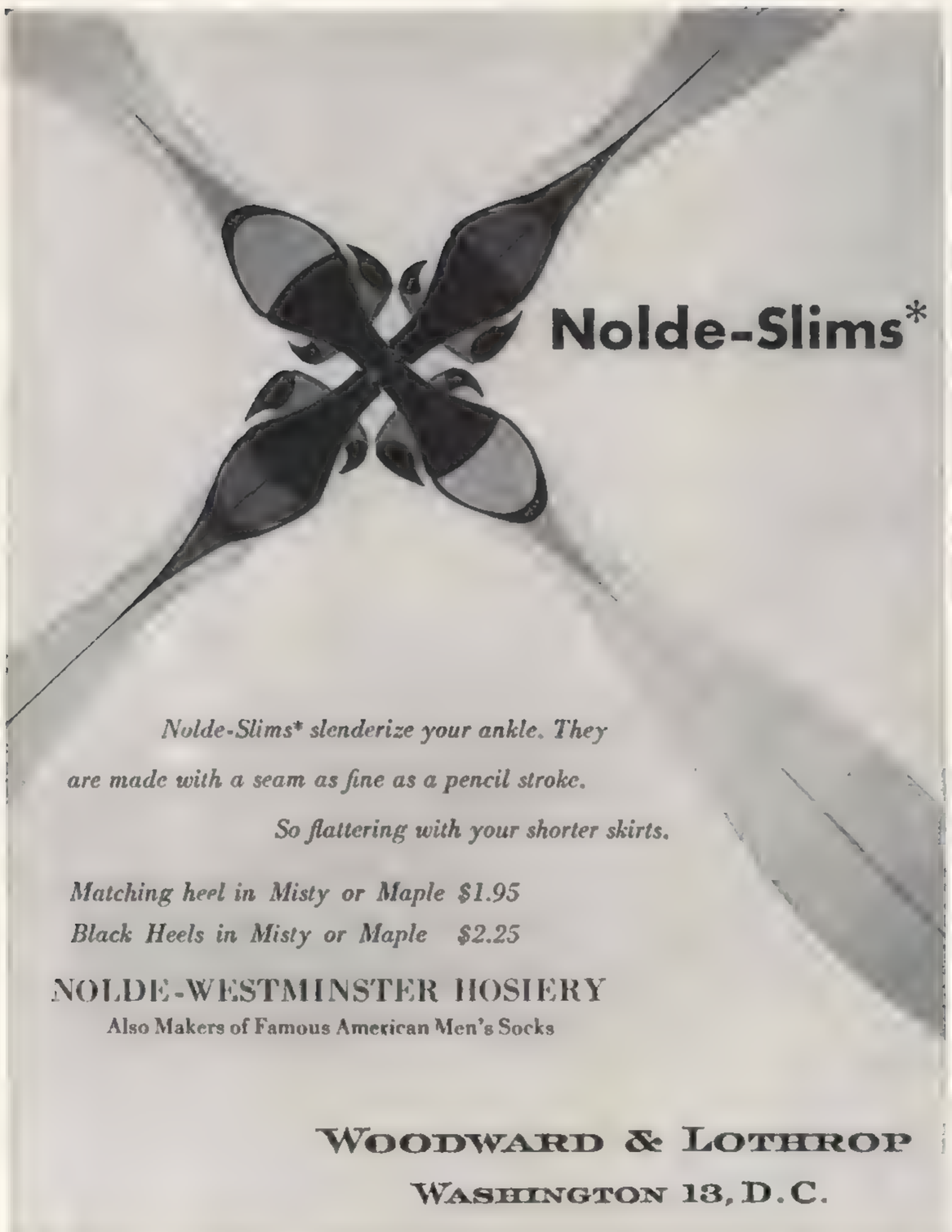
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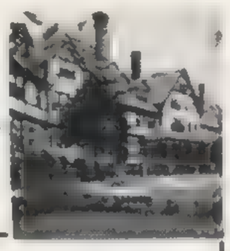
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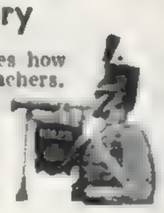
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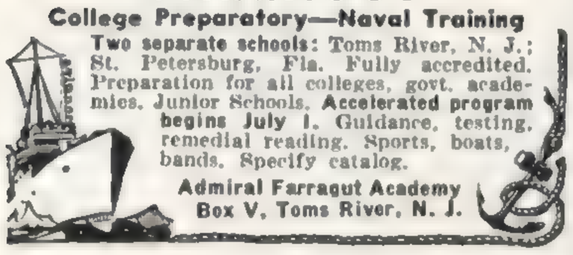
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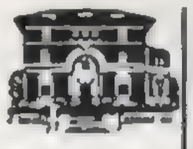
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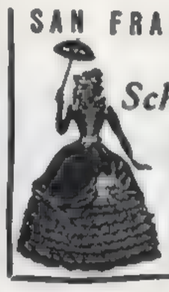
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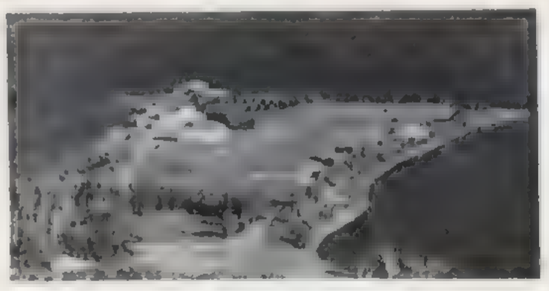
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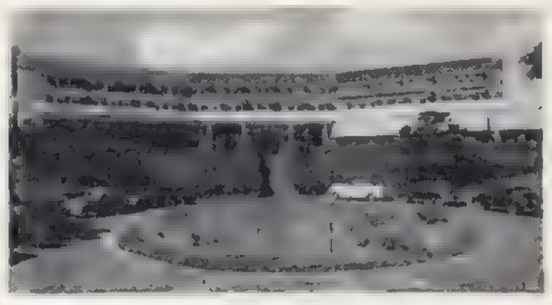
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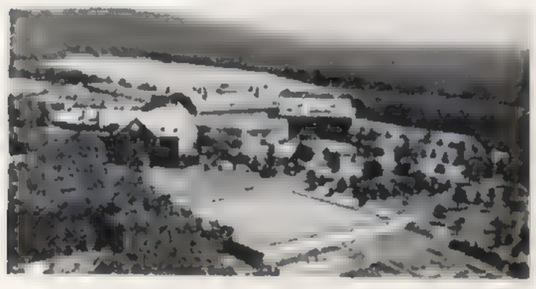
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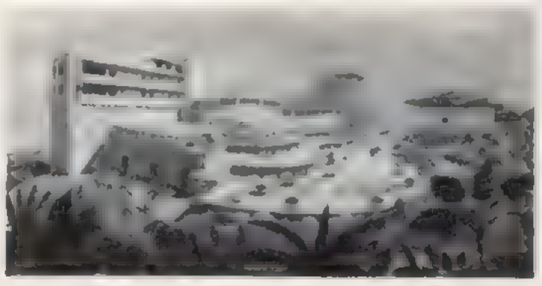


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IN THE UNITED STATES

VOGUE

incorporating Vanity Fair

MAY 1, 1951

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Cover: The luminous over-tone of make-up you will see on some of the prettiest face and hands this summer is like the frosty tone you find in a pearl. Like pearls, it goes with every colour. Here: The lustre on the eyelids is "Pearl Grey" shadow, by Maybelline. The "Rose Pearl" on the nails—cultured by Peggy Sage (and the lipstick is her "Heartbreak Pink"). The shell-silvered blond coiffure was wide-waved by Enrico Caruso.

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Germaine Monteil



PENN

VOGUE'S EYE VIEW OF AN INDELIBLE IMPRESSION

There are many pages in this issue of Vogue that could help you make, this summer, an indelible impression. And this, all about indelible lipstick, is the first.

Seems women have been yearning for a lip colour that can be put on in the morning, and last through a whole day of whatever: swimming, eating, drinking, smoking—or talking. A not impossible yearn, it turns out. For the cosmetic chemists have come up with several new formulae that pay brilliant lip service to the long-lasting idea.

These new stay-on mouth colours are penciled on as the old were: a careful outline, generously filled in. But then the colour is carefully *blotted* with tissue—and after the blot you can't make any kind of a moué for a minute—just until the colour sets.

For a list of houses making these new lipsticks, turn to page 176.





THE SUMMER "FORD"—
PARIS MODEL

Every summer, from some one designer, there comes "the Ford," a dress
that eventually becomes The Dress. Usually, it is dark, narrow, purposely plain (last summer,
it was plain black linen). But not always (summer before last it was a pastel rayon crash slip dress).
No one can say for certain what will be the summer Ford of 1951 until enough women
have found it *for themselves* and made it their own best way of going about the summer.
But Vogue thinks there is a chance that the model of the Ford this season will have come from Paris,
a costume copied in America at a price (the price part being no small part of what makes a Ford).
There is the black linen street uniform, a Dior copy at $50; the convertible dress, a Balenciaga copy at $50. . . .
Then there are other potential Fords in this issue of Vogue. The easygoing young fashions from St. Louis
(see pages 128 to 135) with price tags that make light summer reading. Some smart, mostly black-and-white schemes
(see pages 144 and 145) with New York their origin, and the cities their summer destinies.
Some resort fashions (see pages 150 to 153) that could be worn in town, as well; and in Greenwich, as well
as Nassau, B.W.I. Whatever you do make your Ford this summer, you might make your own with these current ideas:
Big shady hats in town. A new race of sunglasses to wear with, or as alternates to, hats in town.
Scarfs (perhaps using these pages as instruction sheets). Sweaters. Rebozos (rebozo seems to be
the present version of the inevitable stole). Big coloured jewels. Shades of shoes (meaning more shoes—
but then, the more you have, the longer they *all* last). Hair, done in a higher, wider, fuller line.
Make-up, an interesting choice. You might have a silvery make-up, frosted, cool and delicate-looking
(see the cover). Or you might take another stand and wear an intensity of make-up colour,
colour in eye-shadow, in the pencil that outlines your eyes, in rouge, powder, bright lipstick.

PATOU COPY, $60. *Opposite:* The point is pure black and white colour for city for summer.
Black silk Shantung, with the scarf-detail much more than a detail; the whole costume
a likely Ford. Copied by Martini. At Saks Fifth; Garfinckel's; Hutzler's; Neiman-Marcus; and shops listed
on page 191. White gloves, Saks Fifth. Hat, Lilly Daché. Scene, The Irving Trust Co.

COFFIN



THE SUMMER "FORD"—PARIS MODEL *continued*

JACQUES FATH COPY, ABOUT $110. *Above,* a dress to wear for afternoons in summer; an important dress to carry over into a winter wardrobe. Black silk Shantung with a divided, stand-away tunic, a foaming white marquisette fichu. Copied by Martini; at Saks Fifth; Garfinckel's; Hutzler's; Neiman-Marcus, and shops listed on page 191. Hat, Lilly Daché.

BALENCIAGA ADAPTATION, ABOUT $50. *Opposite* and *right,* the very model of a model summer stand-by. Black silk Shantung dress with two good ways of presenting itself. With its half-white, half-black stole slipped through the neckband, tucked into the belt, and winding up in a flying panel. Or with the stole used as a stole, and the dress simply stating the skirt's good, oval shape; the neckline's new teardrop cut. Adapted by Talmack, at Bendel's Young-Timers; L. S. Ayres; I. Magnin. Faille bag by Evans, at Henri Bendel.









THE SUMMER "FORD"—PARIS MODEL

continued

DIOR COPY, $50. *Above, left:* Black linen—pure gold to a summer wardrobe. The dress collarless, with keyhole-shaped neckline; oval skirt; the elbow-length sleeves, buttoned loosely. Comet of rhinestones by Kramer. Beige double-woven cotton gloves with flaring cuffs, by Van Raalte, $3.50. Everything, Altman.

BALENCIAGA COPY, $60. *Above, right:* The other side of the black and white story. Fresh white silk Shantung dress to wear in town and out. All the accents are black velvet, even to the binding for the buttonholes. Copied by Martini; at Saks Fifth, and at shops listed on page 191. Dotting the i of the straight line is a big, round black straw hat from Lilly Daché.

PARIS ANYWHERE, $90. *Opposite:* A costume for just about any city in the world—and for day or night. Black silk Shantung dress with low neck, narrow straps. Black silk Shantung barrel jacket cut the way Paris cuts this season—on the Chinese jacket line. By Larry Aldrich, at Bergdorf Goodman; Harzfeld's; I. Magnin. Crescendoe cotton gloves, Bergdorf Goodman. Straw sailor, summer scale.



COFFIN



THE SUMMER EVENING—PARIS MODEL

PATOU COPY, $125. *Above:* Just about the most bouffant dress going is made—of all things, of piqué. Stiff, starchy white cotton piqué cut in tiers of irregular circles, and outlined with black. There's a giant bow across the bodice; an extra jacket made of a pair of sleeves, nothing more. Copied by Martini, at Saks Fifth; Garfinckel's; Hutzler's; Neiman-Marcus; and at the shops listed on page 191. Photographed in the studio of sculpturess Guitou Knoop, with one of her bronze abstracts at the window. **JACQUES FATH ADAPTATION, $70.** *Opposite:* The sweater idea, attached to a short skirt of knife-pleated nylon marquisette. A dress to go on into winter evenings. The top, of Amer-mill rayon-and-nylon jersey. The whole thing, black, black. At Lord & Taylor; I. Magnin. Twin bracelets paved with rhinestones; snowflake pin, a rhinestone mound. By Kramer, at Lord & Taylor. COFFIN







THE EXPERTS

EXPERT SAILOR (*above, right*) is Gerald Dundagel, manager of the Royal Nassau Sailing Club, B.W.I. But the fashion lesson is for the expert guest aboard a boat. Here she wears a white rayon sharkskin jumper suit, the trousers cut about six inches above the ankles. Cummerbund and jacket of slate-blue silk Honan. The whole costume, about $60. By B. H. Wragge; Bonwit Teller; Wanamaker's, Phila. Monet earrings, Bonwit Teller.

TENNIS EXPERT (*right*) is Lloyd Budge, the professional at the British Colonial Hotel in Nassau. Ready for a lesson, Miss Jean Patchett, Vogue model, in a one-shouldered tennis top and shorts which get about a tennis court very adequately, and have their own skirt for the sidelines. The whole costume, by Claire McCardell, in white cotton piqué. $30; Lord & Taylor.

GOLF EXPERT (*right, below*) is Tommy Goodwin, the amateur champion, who now lives in Nassau and plays daily at the Bahamas Country Club. The shorts the lady-golfer wears are new knee-length shorts, long enough to observe most clubs' rules—comfortably. Green and white checked rayon crash shorts, with a hip pocket at the back, $15. The white Irish linen shirt, $18. Both by B. H. Wragge. From Bonwit Teller; Hudson's.



MR. AND MRS. WILLIAM TALBERT

Opposite page: The Talberts are photographed wearing the best sort of tennis whites—precise, well-tailored, simple. But if the Talberts look as though they know what they're about, here—it's more than just a nice coincidence: he is the national indoors singles and doubles champion; recently won the Cuban International singles and doubles. Mrs. Talbert, formerly Miss Nancy Pike, is the mother of an eighteen-month-old son; was a member of the staff of Vogue. The Talberts are wearing shirts designed by the former French amateur champion, René Lacoste, and marked with his alligator crest.







Soft white—with glitter. *Left:* A gentle billowy ball dress of organdie; embroidered panniers, a little sleeve, floodlit with rhinestones. Ceil Chapman dress, about $155; Bergdorf Goodman. Schreiner jewellery, Saks Fifth. Dress, also Garfinckel's; Neiman-Marcus. (This was one of the dresses shown at the New York Infirmary benefit ball last month.)

Strict white—with black. *Right:* White-tie halter; skirt folded over and buttoned at the back; in ABC piqué. The black, a wool mesh stole. Both, by Claire McCardell, $70. Showering jet earrings. All, from Lord & Taylor. The dress, and stole, also Hutzler's; Carson Pirie Scott.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The clap-of-thunder dismissal of General of the Army, Douglas MacArthur, the sudden elevation of Lt. General Matthew B. Ridgway as his successor.... The five New York Racing Associations which have offered their tracks for housing and feeding of victims in case of attack, to the New York State Civil Defense; the homeless to register at the pari-mutuel windows.... This line in Val Gielgud's London comedy, *Party Manners:* "The only consistent political belief in England is that politicians are funny."

PEOPLE ARE TALKING ABOUT... *Kon-Tiki,* the fascinating amateur movie, in which whales, sharks, and flying fish are stars (the dimple through which a whale spouts shows clearly)—a record of a 4,300-mile raft trip across the Pacific.... The fine line, palely elaborate drawings of Gray Foy at the Durlacher gallery.... The self-pity of the television have-nots—millions of Americans who aren't on the direct coaxial cable line.... *We Barrymores,* the new, crusty autobiography by Lionel Barrymore, in which he quotes Debussy's remark about Grieg: "From the front he looks like a genial photographer; from the rear, a sunflower."... Lillian Hellman's play, *Autumn Garden*—as uneven as the graph of a heart attack, with a miraculous performance, by Florence Eldridge, of a bore who bores the audience.

PEOPLE ARE TALKING ABOUT... The steady and sometimes exciting quality of the Sunday TV program, "Meet the Press."... The handsome acting of Charles Nolte as Billy Budd.... *Opportunities in Inter-Racial Colleges,* a unique handbook listing two hundred colleges (including Harvard and Vassar) with, among other vital information, special details on scholarships and admissions.... The fund-raising technique for the New York Artists Equity Building; a combination grab bag and rat race in which five hundred paintings and sculptures by famous contemporaries will be sold for one hundred dollars apiece at the Whitney Museum from May 28 to June 10.... The Will Cuppy historical analysis of Christopher Columbus: "By the way, Isabella did not pawn her jewels to send Columbus over here. She borrowed the money from Ferdinand."

PEOPLE ARE TALKING ABOUT... The baseball rookies.... The new book, *The Caine Mutiny,* by Herman Wouk who has written a sharp, exciting novel about a mine sweeper in the Pacific.... The heart-choking gestures of the little Italian-Negro boy in the Italian film, *Angelo,* and especially the bitter human moment when he tries to whiten his skin by rubbing it with sand.... The pursed, practiced shrewdness of Edward Everett Horton in the aged but still amusing farce, *Springtime for Henry.*... The song, "How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life."

BETTE DAVIS *Opposite*

The fake feud between Bette Davis and Tallulah Bankhead in which the press agents of Twentieth Century-Fox's *All About Eve* and those of NBC's "The Big Show" acted as *agents provocateurs,* served this past winter merely to increase the fame of their temperaments. In *All About Eve,* that adult comedy which just won an Academy Award, Miss Davis, who owns two Oscars for her rôles in *Dangerous* and *Jezebel,* said briskly: "temperament... consists mostly of swooping about on a broomstick screaming...." Just about the best actress in the movies, Miss Davis for some twenty years has won her way in a succession of unpleasant rôles—blinded, crazed, frustrated, mean, a Jezebel or a shrew. Actually she is a pastel, pretty woman of forty-three now, who moves with a staccato beat. Opinionated, direct, simple, she has a straightforward vision of herself, once put into a contract: "the party of the first part will not be required to wear any of those damned floppy hats."





Royal Ascot

NORMAN PARKINSON



Henley Royal Regatta

Trooping the Colour



MANY men, it is said, can not recall their wives' faces in absence. They know them in so many different moods and phases that they find it impossible to fix on any one as specially typical. An Englishman feels rather the same when asked to pick out aspects of the English scene as best expressing the spirit of his country. For England is as varied as it is small, as anyone can find by taking the two-day drive that will transport him from one end of it to the other. There is the placid, ancient, rural England—and up-to-date, stirring, urban England. There is the green, lush, agricultural South—and the dark, harsh industrial North. There is the gentle, pensive, rainy West of the Lake Country—and the flat, bright, windy East coast. Moreover, which strikes him as most typical depends largely on where he himself has happened most to live. All I can do is to imagine myself abroad, shut my eyes, say the word "England," and see what pictures rise before my mental eye.

London looms up first; the city of London, just by St. Paul's Cathedral, on a fine May morning, with a gleaming blue and white sky above the great steps of the Cathedral and Ludgate Hill below, a roaring mass of cars and buses and people walking and dark little streets opening out of the main thoroughfares. It is an extraordinary mixture of antique and modern. This is very typical of England. An ancient country, she is marked at every turn by traces of her long history. But in a sense the English take their past too much for granted to be very conscious of it or set value on it. The city scene reveals this everywhere. The ground plan—if you can call it a plan—is still mediæval, a labyrinth of narrow, twisting lanes and courts. The names are old too: Cheapside, The Poultry, Adam and Eve Court. So are many of the buildings, the domed Cathedral, the spired city churches, and the cloistered Inns of Court. But there is a lot that is modern, the chain-store shops, the buses. Nor has much attempt been made to preserve the old.

Advice to a young American friend, going to the Festival of Britain: what to see in order to understand England . . . by LORD DAVID CECIL

Alas, the English have destroyed much of the antiquities of their city, so that next to a sculptured, plastered Wren doorway will stand out jarringly the glass and chromium-plated front of a new cheap luncheon bar. Have the English no taste, then? Not much. No imagination? Yes, they have imagination. Pick your way up the grey steps of St. Paul's between the grey fluttering pigeons and go through the great doors into the huge, dim hush of the interior. There are always worshippers there: typists, lawyers, businessmen snatching an instant's leisure to breathe in the mysterious, strong spirit of the place into which all the sober piety of the English, all their sense of their great past and destiny seems to be distilled. That blend of idealism with prosaic, practical energy, which is so characteristic of them throughout history, sums itself up in the successive impressions made on one stepping into St. Paul's Cathedral and out again.

My second picture is also of London: walking down St. James's Street, past St. James's Palace and the Duke of York's steps and the Horse Guards to Parliament Square and the river. Here is the stately West End of London, the London of politics and fashion. Once *(Continued on page 174)*



PENN



FAMOUS IN BRITISH ARTS—EIGHT MEN ALL INVOLVED WITH THE FESTIVAL OF BRITAIN.

PHOTOGRAPHED IN ENGLAND BY IRVING PENN

SIR ALAN HERBERT

This amused man, A. P. Herbert of *Punch*, now on the Council of the Festival of Britain, has written prodigiously light novels, comic operas, revues, and his own special topical verses. Next month, *Independent Member*, a memoir of his days in the House of Commons, will be published here. Some of his fame rests on his part in the reforms of the English divorce laws. A great skittles man, he said recently that there is little to say about him except that "like most English people," he is "entirely broke."

CECIL DAY LEWIS

Opposite: This poet recently was elected Professor of poetry at Oxford, the first time in many years that a practicing poet has held the chair. (Matthew Arnold was one of his predecessors.) For the Festival, he has just completed on commission a full scale verse translation of the *Aeneid*, which will be read, all twelve books, on the Third Programme of the BBC. A lively, shy, enthusiastic man, who is somewhat of a dandy, he was one of the famous young poets of the 'thirties, now is one of the great living poets of England.





ROBERT MORLEY

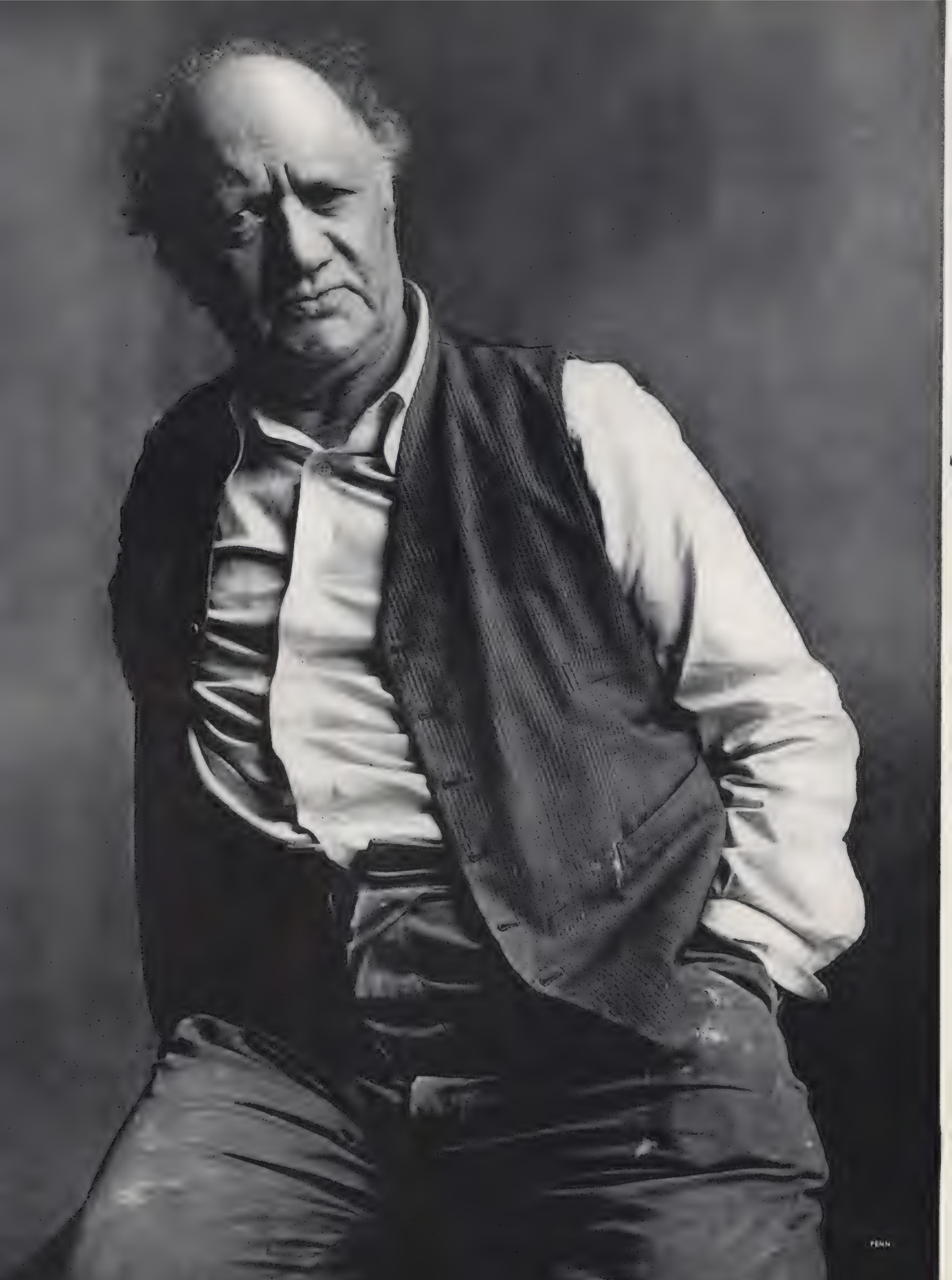
This actor, who has a gift for irritable disgruntlement quite unique on the stage, manages with the greatest dexterity also to be bulky, sulky, voluble, and at the same time give the effect of extreme intelligence, wit, and charm. He has managed this successively in *Oscar Wilde, The Man Who Came to Dinner, Edward, My Son,* of which he was co-author, and now in *The Little Hut,* a rather prolonged marital joke, from the French, which London loves. For the Festival, he may do several broadcasts of classics.

PAUL SCOFIELD

Opposite: This actor, the most promising and unpredictable of the young men on the English stage now, plays the difficult, double rôle of the twins in *Ring Round the Moon.* With a tragi-comic, ageless face, he has the immediate power to attract the eye. When he played *Hamlet,* straightforward and without pretension, he had a sudden and overwhelming success. During the Festival, his voice may be heard on the B.B.C.

FAMOUS IN BRITISH ARTS

continued


PENN



PETER BROOK

This stage director, at twenty-six, is the youngest and the most brilliant of the new men in the theatre—mainly because of his crafty understanding of the text, his fresh imagination, and his limitless enthusiasm. For the Festival, his production is *The Winter's Tale,* with a trio of stars, John Gielgud, Diana Wynyard, and Flora Robson. (He directed *Ring Round the Moon, A Penny for a Song,* and *The Little Hut,* all three still running in London.) Immensely curious, he speaks practically every European language, tends to like those plays open for stage trickery and spectacle.

JACOB EPSTEIN

Opposite: This sculptor, born in New York in 1880, is the Grand Old Man, the leading but no longer truly controversial sculptor, of England. For the Festival, he has completed an eight-foot figure in bronze, "Youth Advances," commissioned by the Arts Council. For years the newspapers violently attacked his sculpture, the eighteen figures for the British Medical Association, his alabaster "Adam," his "Jacob and the Angel," his winged bronze "Lucifer." Epstein lives in a shabby big house, directly opposite Winston Churchill's; once said: "Into my work goes all my vigour."

FAMOUS IN BRITISH ARTS

continued



PENN

GRAHAM SUTHERLAND

This painter, the leading one of the younger school, has had a tremendous influence on contemporary painting in England. For the Festival, he has painted an enormous mural—the theme Land—for the Land of Britain pavilion on the South Bank of London. His preoccupation with thorns and trees, with the natural shapes of roots and bushes, his tormented quality, found extraordinary expression in his painting, "Crucifixion," for the Church of St. Matthew. A rather sunny man, intelligent, well-dressed, and somewhat extroverted at first appearance, Sutherland has been shown in New York at the Buchholz Gallery, in Paris, Stockholm, and in London.

FAMOUS IN BRITISH ARTS

continued

STANLEY SPENCER

Opposite: This painter, known especially for his religious paintings, an extraordinary mixture of contemporary style with figures of historical interest, has a special position in the arts in England. Last year he exhibited at the Royal Academy his "Resurrection" paintings, one of which was bought for the Tate Gallery. (In 1935 he resigned from the Academy because of the rejection of one of his paintings—it was rumoured that Spencer had painted St. Francis as a fat man with ducks instead of a thin man with birds.) During the Festival, five of his paintings will be in the Academy exhibition, and more in the Arts Council exhibition of contemporary English painting.



PENN



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3



4

COFFIN



5

Beginning an eight-page notebook of dresses designed in St. Louis, in mint-y fabrics; cool colours—frosted: with white lace, organdie overskirts, white checks, white woven-in. For young summers, young finances, for all-day to late-day. *Opposite page:* **1.** For country evenings, a sleeveless sheath and duster; the duster, good over black. By Carlye in Irish linen Tebilized for crease-resistance. An excellent double-buy, junior sizes, both $65; Bonwit Teller. **2.** Pink for a party; frosted with lace; skirt length, short. By Paula Brooks in cotton lace and Bates broadcloth, about $45; Stix, Baer & Fuller; Himelhoch's. Rhinestone jewellery by Bogoff. **3.** Linen slip dress, with flowers, a sash added, to wear country evenings. It has its own black linen belt. By Helen Powell, in junior sizes, $18. Saks 34th; Carson Pirie Scott. **4.** For late-day in the country, a frosty piqué sheath and bright-buttoned bolero. By June Patton, $18; Stix, Baer & Fuller. Lipstick, "Earle Bright," by Marie Earle. *This page:* **5.** Together to wear in-town; the sheath alone, country evenings. Halter dress, charcoal grey, white bound; a white bolero. Both by Jon McCauley in Fuller waffle piqué, in junior sizes, $15; Saks 34th. Hat by Betmar, $7; earrings by Barclay; both, Lord & Taylor. **6.** A cool cotton for village shopping; cool, pretty in the city. By Shirley Lee in blue and white dotted Swiss, junior sizes, $9. Franklin Simon; Marshall Field. Faille bag, by Coronet; Franklin Simon. **7.** Together to wear to a country wedding; sheath alone, for the beach. A white organdie coat frosting red and white gingham. By Daryl in Fisba cotton organdie and Galey & Lord gingham, junior sizes, $25; Bloomingdale's.



6

TED CRONER

FROSTED SUMMER COLOURS—

PRICE TAGS,

LIGHT SUMMER READING



7



2



1

To continue—the fact is, you can relax in tepid baths, spray yourself with fine mists of cologne, touch ice-water to your wrists, etc., just so long. At that point, 94° or not, there is nothing to do but get dressed. Just then, it might be well to own: *This page:* **1.** Three pieces in cyclamen-pink silk Shantung: a short-sleeved jacket; sleeveless blouse; narrowing skirt with a mauve sash. All three to wear in town; the fun: playing the shell game. One switch, wear the shirt and skirt sometimes beneath a cotton duster. By Jo Collins. Junior sizes; skirt and jacket, $20; blouse, $8. Abraham & Straus; H. & S. Pogue. **2.** For all-day city-country, a dress in lavender cotton chambray. The detail of the doubled collar repeated in the pocket cuffs. By Ellen Kaye. Junior sizes; $25. Milgrim's. Piqué hat by Madcaps, $7; Altman. **3.** Cool dark way to make the best of a sizzling day in the city, a gingham dress in a red and navy-blue window-pane plaid; glittering buttons. By Irene Karol. Junior sizes; $15. D. H. Holmes. Linen hat, $6; clips by Coro; both, Saks Fifth Avenue. *Opposite page:* **4.** A sun-back dress of bright red cotton broadcloth. Alone you might wear it to the beach; or to Sunday Lunch, with its little red-dotted white organdie lumber-jacket edged with the same broadcloth, by Toby Lane Juniors. Junior sizes; $11. Famous-Barr. Pseudo-pearl necklace, bracelet, and earrings by Marvella; Franklin Simon. **5.** For all-day in town, a beige, sleeveless, cardigan coatdress, banded with brown; in sheer rayon crash, by Claire Tiffany, $9; Vandervoort's. Beige straw hat, $6; Saks Fifth Avenue. **6.** To wear all day in town, the look of two pieces in one dress; the shirt of raspberry plaid silk organdie; pretty, late-day, open at the throat, with strings of white beads; the silk Shantung skirt narrowing, buttoned down the front. By Connie Carter. Junior sizes; $30. From Regenstein's, Atlanta.



3



4

ST. LOUIS PRICE TAGS: LIGHT SUMMER READING *continued*



5



6

TED CRONER



1

ST. LOUIS PRICE TAGS: LIGHT SUMMER READING

continued



2

This summer you might think of your closet as you think of your deep freeze. It could be a place to keep cool and crisp a reserve of light, frosty dresses for slipping on *exactly* when you feel like it, with zero effort. You could, at St. Louis prices, stock a summer's closet from these. *This page:* **1.** The colours you might show for a week end in the country. A shirtwaist dress of pale blue striped William Lind cotton dimity with a raspberry grosgrain belt; pearly buttons. By Carole King, in junior sizes, $11; John Wanamaker. **2.** Given, one plaid dress. You might wear it in town with a white cartwheel, its own white belt; or, in the country with tourmaline jewels, sandals. By Doris Dodson, in pink and green Lonsdale tissue gingham, junior sizes, about $15; Oppenheim Collins; J. P. Allen. *Opposite page:* **3.** Blue, more sheer than sky, for dancing in the country. One piece with the look of two, the bodice is white organdie, tucked and embroidered, bound with blue dotted Swiss; a full gathered dotted Swiss skirt. By Minx Modes, junior sizes, $11; Saks 34th. Bag by Coblentz, at Altman. **4.** Crisp and gay for all-day in the country, a red and white checked halter dress with a wide white piqué collar that wings out over a short bolero. By Laura Lee in Dan River Wrinkl-Shed gingham, junior sizes, $13; Gimbels. Belt by Calderon; Lord & Taylor. Dress also Famous-Barr. **5.** Prettiest with pale yellow kidskin or black velvet opera pumps for rooftop dancing: pale yellow woven with black checks, sleeveless, with a wide cape-collar dipping to a point at the front. By Shirley Lee in Dan River Wrinkl-Shed tissue gingham. With a black velvet belt, junior sizes, $11; Franklin Simon. **6.** It's better *not* to iron this fabric. You can wear it today in the country; wash it out; wear it again tomorrow. The halter top, front-tucked, with a small shirt collar, to wear sometimes with shorts. By Edith Linn in Fuller crinkle cotton, junior sizes, $9; from Chas. A. Stevens.



3



4

TED CRONER



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Summer, it seems to us, is the time to cut down. (*Ideally*, the whole three months should be devoted to things like mint-leaf pinching, readjusting the angle of a beach umbrella.) It's the time to cut down on the percentage of you covered; on the number of ounces in a dress; on snaps and buttons at the back. To cut down on your all-day shopping for just such as these: **1.** For country luncheon, a pale peach summer uniform; the high collarless neckline dipping to a narrow V. By Peg Palmer, in rayon crash (sizes 14½ to 24½); a cool $13 at M. M. Cohn, Little Rock. Piqué hat by Betmar, Saks Fifth. **2.** For the cool of a summer day, a sleeveless top of gold cotton broadcloth, $7; gingham skirt in gold and navy-blue plaid; piped with white, circled with a narrow white kid belt; in junior sizes; $18. By Kerry Cricket. At Bloomingdale's. **3.** Two pieces to wear for golf: the blue and grey gingham shirt; blue chambray skirt. By Glen Echo in Dan River cottons. $6 each. Emery, Bird, Thayer. Belt, by Schaffer; Saks 34th. **4.** A dress cool as rain, to clear the air of a hot city summer. Frosty grey Mallinson rayon Shantung; jewel-bright buttons. By Martha Manning, in sizes 14½ to 22½; $15, at Macy's. Gathered straw hat, a John Frederics Charmer, $11; Altman; Shalimar gloves, Bloomingdale's. **5.** Black and white striped skirt and jacket, red and white halter, for town. Or in the country with flat sandals; ropes of white beads. In rayon taffeta, by Paul Sachs, $25; Hudson's; H. P. Wasson. Piqué Madcaps hat, $7; Lord & Taylor. **6.** A dress for dancing in town, at a country wedding. Of pale beige cotton organdie with a white yoke wreathed with embroidered flowers; brown velvet sash; a cotton broadcloth slip. By Carlye, junior sizes, $45; Bonwit Teller.

(Continued on pages 192-193)

ST. LOUIS PRICE TAGS:
LIGHT SUMMER READING

continued



4



5

TED CRONER



6

OPERATION CHUM

Four categories of parents including "The Pourers of Culture," and "The PTA-pros."

BY HELEN W. PUNER

WHY do so many parents work so self-consciously and doggedly at parenthood, when they can't win no matter what they do? In the nature of things, a child becomes a person only when it is free of its parents. I list categories of parents here; the characters I describe are not coincidental, and any resemblance you detect between them and living persons, is real.

THE CHUMS: Parents who proudly say, "My children and I are Pals," have come through the following stages: they have crawled, clutched, sucked, lisped, kicked, coloured, strung beads, danced, talked pseudo-Chinese, played Parchesi, and made caramels out of Rice Krispies. Although their children are apt after some years to regard them from a kind of æsthetic distance, and are even inclined to withdraw when possible from their presence, the parents are always wholeheartedly in the thick of things. They are to be found closest to the campfire with the biggest marshmallow. They are first to bat in the community baseball game with the longest preparatory swinging and the most intensely thwacked fouls. Even when they have taken their children fishing in an open rowboat and it begins to pour, they continue to ask, "Isn't this *fun?*"

When the children are adolescent, the parents are relatively untroubled by the Great Dilemmas of Drink, Nicotine, and Sex. They put all the responsibility for decision on their children's shoulders. They are therefore released and boomingly convivial at the teen-age parties they attend. At one of these parties, they are one of the boys or girls; the teen-agers politely put up with them.

Operation Chum, medically known as Rôle Reversal, or The Pathetic Fallacy of the Psychobiologic Switcheroo, is carried out in a pincer state of Total Recall and Total Surrender. It is dedicated to the proposition that the children must never suspect that the parents are grown up. If the parents have been successful and the children in truth never *do* suspect, the parents are likely to die in their mid-forties of heart attacks on tennis courts. But if they have achieved only mediocre success, or if their children are not participators (so many of the children of Chums are not), this crisis is safely passed.

THE POURERS OF CULTURE: Children of parents who are Cultivated, and who believe that television, comics, and radio can successfully be combatted by the infusion of Culture, have dogs named Phidias or cats named Nephertite. They tell you how to mix finger-paints from a recipe in Consumers' Reports. (They also play their own compositions on the recorder.)

Generally, at least half the living rooms in the homes of Cultured Parents are roped off and furnished as playschools. Equipment includes: a work bench with a half-finished non-objective shape on it ("Sethy says it's a *battleship!*"); a two-hundred-and-sixty piece set of splinterless, natural wood, vari-sized blocks; an electric stove with a pot of chili-sauce and toothpaste brewing on it. The adult half of the living room is not unmarked by children's activities. There are child-executed paintings of lions taped to the walls ("This is how Clyty *felt* when she visited the zoo."). There is a phonograph playing songs of the South African veldt, sung by veldters, on the veldt ("Children's records are *corrupting*, aren't they?"). On the coffee table, there is a glass-enclosed ant colony, vibrating like the whole household, with activity.

Cultured Parents live most of their lives in the kitchen. but their children are very creative. It is true, of course, that Cultured Children tend to be restless without their equipment. Observed in the homes of less implemented children, who have been allowed to waste their infancy bouncing balls or playing cowboys, they are likely *(Continued on page 201)*

SHIRLEY BOOTH,

OF "A TREE GROWS IN BROOKLYN."

Opposite: Miss Booth is the overwhelming delight of this new musical comedy, with its songs by Arthur Schwartz and its lyrics by the ever more artful Dorothy Fields. When Miss Booth, who sometimes seems like a montage of Fanny Brice and Eleonora Duse, sings "Love Is the Reason" and "I Like Refinement," she is enormously funny. For years Miss Booth has been the tent pole of innumerable comedies. She was the rowdy dimwit in *Three Men on a Horse.* She was the crackling sister of *My Sister Eileen*, the wise-bitten secretary of *Goodbye, My Fancy*, and last year the extraordinary wife, so amusing on the surface, so deeply tragic in *Come Back, Little Sheba.* A blunt woman, with a rather pebbly voice which millions knew until 1943 as that of the unsyntaxed Miss Duffy of radio's "Duffy's Tavern," Shirley Booth at last is on top, an exploding star of a great hit. HALLEY ERSKINE





"WATERMELON," BY RUFINO TAMAYO



PENN

RUFINO TAMAYO:

PAINTER

Rufino Tamayo, whose powerful, emotional paintings are now in the collections of some twenty museums, including the most important ones of Mexico, Rome, Paris, New York, and Washington, paints his own way—real but not literal. Those paintings are always Mexican and always universal, always intensely, fully brushed, the work of a man who is essentially a poet with a poet's mystery. In the last two years in Europe, Tamayo's paintings of fruits, of figures from Mexican archaeology, have had extraordinary success at the Biennale in Venice, in Paris, Brussels, and Rome. (While in Paris he painted the brilliant "Watermelon," shown on the opposite page—it was the last painting bought by the late great collector, Samuel A. Lewisohn.) A taciturn man, who loves to sing Mexican songs to his own guitar-playing, Tamayo was born fifty-two years ago in a semi-Indian village in Mexico, had a hard, too mature childhood, came to New York in 1924 and now spends part of each year in Mexico City and New York. Wherever he is, he paints those canvases called by Jean Cassou, a "miraculous joy."

A CHANGE IN THE WEATHER

An excerpt from "The Sea Around Us," an already much-talked-about forthcoming book, technical and brilliant

BY RACHEL L. CARSON

WHEN the building of the Panama Canal was first suggested, the project was severely criticized in Europe. The French complained that such a canal would allow the waters of the Equatorial Current to escape into the Pacific, that there would then be no Gulf Stream, and that the winter climate of Europe would become unbearably frigid. The alarmed Frenchmen were completely wrong in their forecast of oceanographic events, but they were right in their recognition of a general principle—the close relation between climate and the pattern of ocean circulation.

For the globe as a whole, the ocean is the great regulator, the great stabilizer of temperatures. Without it, our world would be visited by unthinkably harsh extremes of temperatures. For the water that covers three-fourths of the earth's surface with an enveloping mantle is a substance of remarkable qualities. It is an excellent absorber and radiator of heat. Because of its enormous heat capacity, the ocean can absorb a great deal of heat from the sun without becoming what we would consider "hot," or it can lose much of its heat without becoming "cold."

Through the agency of ocean currents, heat and cold may be distributed over thousands of miles. There are recurrent schemes for attempting to change the pattern of the currents and so modifying climate at will. The United States Congress once was asked to appropriate money to build a jetty from Cape Race eastward across the Grand Banks to obstruct the cold water flowing south from the Arctic. Advocates of the plan believed that the Gulf Stream would then swing in nearer the mainland of the northern United States and would presumably bring us warmer winters. The appropriation was not granted, but there is little reason to suppose that engineers then—or later—could have succeeded in controlling the ocean's currents. And fortunately so. Bringing the Gulf Stream closer to the American east coast would make our winters worse instead of better. This is a lee shore, with the prevailing winds from the west. The air masses that have lain over the Gulf Stream seldom reach us. But the Stream, with its mass of warm water, does have something to do with bringing our weather to us. The cold winds of winter are pushed by gravity toward the low-pressure areas over the warm water. The winter of 1916, when Stream temperatures were above normal, was long remembered for its cold and snowy weather along the east coast. If we could move the Stream inshore, the result in winter would be colder, stronger winds from the interior of the continent—not milder weather.

But if the eastern North American climate is not dominated by the Gulf Stream, it is far otherwise for the lands lying "downstream." From the Newfoundland Banks, the warm water of the Stream drifts eastward, pushed along by the prevailing westerly winds. Almost immediately it divides into several branches. One flows north to the western shore of Greenland; there the warm water attacks the ice brought around Cape Farewell by the East Greenland Current. Another passes to the southwest coast of Iceland and, before losing itself in arctic waters, brings a gentling influence to the southern shores of that island. But the main branch of the Gulf Stream flows eastward. Soon it divides again. The southernmost of these branches turns toward Spain and Africa and re-enters the Equatorial Current. The northernmost branch, hurried eastward by the winds blowing around the Icelandic "low," piles up against the coast of Europe the warmest water found at comparable latitudes anywhere in the world. As the current rolls northeastward along the Scandinavian coast, it sends off many lateral branches that curve back westward to bring the breath of warm water to arctic islands. The west coast of Spitsbergen, warmed by one of these lateral streams, is bright with flowers in the arctic summer; the east coast, with its polar current, remains barren and forbidding. Passing around the North Cape, the warm currents keep open such harbours as Hammerfest and Murmansk, although Riga, eight hundred miles farther south on the shores of the Baltic, is choked with ice. Somewhere in the Arctic Sea, near the island of Novaya Zemlya, the last traces of Atlantic water disappear, losing themselves at last in the overwhelming sweep of the icy northern sea.

The temperature of the Gulf Stream varies from year to year, and a seemingly slight change profoundly affects the air temperatures of Europe. A very slight winter warming of the eastern Atlantic temperatures means, for example, that the snow cover of north- *(Continued on page 182)*

TAKING THE INNOCENTS ABROAD

Travelling with children can be more a delight than a duty; don't fence them in, but let them be tourists.

BY ELEANOR PERENYI

I LONGED for Peter, my eight-year-old son, to share my passion for foreign travel, to know the charm of waking up in a strange city. I wanted to shake him out of his chauvinistic attitude toward food, to teach him to enjoy an unfamiliar savour. I wanted him to know the mystery of hearing a language we do not understand.

He had never seen a palace—or eaten on a sidewalk, or driven in a carriage. Travel, even if it costs as much as half a year's schooling (which it does) is worth at least as much. "He will get so much out of it," said my childless friends—and they were right. Our six-week trip to Europe is the greatest thing that ever happened to him, except learning to go off a ski-jump. As a ski-jump confirmed his physical courage, so the trip gave him a kind of mental bravery, his first push away from conformity. Having seen Rome, he dared to admit that he had never really liked baseball.

To give a trip to the really young is to make them a miraculous gift. It falls into the heavenly emptiness of childhood complete, without corroding references, each detail as clear as the outline of a shell on an empty beach. "Do you remember the night the man let me row a gondola in Venice?" . . . "On the rocks of Positano you must be careful of *ricci* spines." . . . "The little railway in the park in Paris." . . . Your child will enjoy it all so intensely. He will be found to possess almost total recall, which will charm you even if it bores his contemporaries. So, if you are wavering about taking him, draw a deep breath and do it anyway.

The first point to establish in your own mind is that you are going to have a good time with your child. Don't say to yourself that you are "just taking him along." You may have to do some things that won't amuse you particularly, but consider that you would make the same concessions to a friend. One pitfall to be avoided comes to the parent who has been there before. He is tempted to explore his old haunts at once, and if he is an inveterate traveller, will expect his child to share his enthusiasm for a familiar street. (If you are such a one, try to remember that the spots are not sacred to your offspring.) Take it easy. A child explores things like a cat, cautiously, aware that the ground may give way unexpectedly. The stage he walks on is a great deal larger than yours. He is a little numbed by such a vast scheme as the Place de la Concorde or the Piazza San Marco.

Help him discover his own interests. You will find Europeans willing accomplices. The Italian population is enslaved by the charm of children. Coachmen and gondoliers, waiters and guides, all are friends of the young. Proxy parents and sitters exist (you might make a note of Universal Aunts in London, the Benedict Agency in Paris, Information Please in Florence) but chambermaids in hotels, concierges, and your friends will be infinitely obliging, too. Paris has a whole magic world of diversion for children: the guignols and merry-go-rounds in the Champs-Élysées, the toy railway and enchanted river in the Jardin d'Acclimatation, the marionette theatre in the Luxembourg, lunch in a tree at Plessis-Robinson. England has beef-eaters, the changing of the Guard at Buckingham Palace, boat racing at Henley.

Obviously you ought not to stun the child with sightseeing, but remember there is something of the pedant in every child. If he is bored with national monuments, it may be because you are. Left to himself, he often wants to see the things he has heard about, things which are the traveller's clichés. I would never on my own account want to visit the Invalides, but the tomb of Napoleon interested my son more than the Sainte-Chapelle. I have avoided the glass making factories at Murano for years, but Peter was enthralled. And if I was delighted to discover an obscure and enchanting little Santa Maria, Peter preferred the Forum itself, which he wished to re-visit daily.

He wanted to see these things, and he wanted to photograph them. In vain I pointed out that postal views of all of them were available at low cost, that the film would be better employed in photographing odd corners that took his fancy. He disdained the idea. It was useless to suggest a study of picturesque washing on a Neapolitan hillside. He preferred a muzzy little view of Vesuvius itself. The moral is clear. The child is not afraid of being conventional, and it will spoil a good deal of his pleasure if *you* are afraid. Let him be a tourist. Do give him a camera, not the kind that is so expensive you fear for its safety, or keep wanting yourself. *(Continued on page 176)*



CECIL BEATON

The author of *Gentlemen Prefer Blondes*, countless movie scenarios,
several books and plays, has now written a Hollywood satire,
A Mouse Is Born, to be published this week by Doubleday.
Here, Miss Loos's coat—made for her by Mainbocher—
is of cotton ticking used diagonally. ("Everybody thought it was
so expensive, but I've worn it for five years, now.")

MISS ANITA LOOS



The famous "patent leather bangs"
under a this-spring hat
made for Miss Loos by Braagaard.

Miss Loos's new movie-queen heroine of *A Mouse Is Born* is bound to be quoted, much as her famed Lorelei Lee. To wit: "Of course, Clyde and I could of adopted our 'Little Mouse' . . . but I felt that not having it personally was the wrong approach to Motherhood . . . and why shouldn't we take advantage of such a great oppertunity and allow it to inherit Clyde's own personal appearance?"

Miss Loos's own personal appearance is about 4′ 10″. She is as notably well-dressed as she is notably coiffed (she has worn her hair in a fringe surrounded by plastered-down curls since the early 'twenties). Because she is too small to wear ready-to-wear clothes "and the waistlines are too big in the children's department," Miss Loos's clothes-choice is limited (a lot which she cheerfully accepts) to the necessary luxury of having everything made to order. Even the incidental clothes she packs for a country week end—the raincoat, the little fur wrap, the sweater, the linen shorts—are made for her by Mainbocher, who has dressed her for more than twenty years; ever since his first Paris days.

Would Miss Loos care to say what her clothes philosophy is? "My whole clothes-philosophy is Mainbocher—or, rather, to make the money to pay Main." (Laughter: author, editor, photographer.) Perhaps one secret of Miss Loos's successful appearance is that Mainbocher never dresses her as a small woman. Out of a collection, they choose together the clothes that fit into Miss Loos's way of life (mostly spent going about a good deal in New York City; *(Continued on page 182)*



Black evening uniform
with white organdie
overskirt and jacket.



Black evening uniform again;
this time with a cape
of white embroidered organdie
rimmed with sable.



She collects pyramids—
made for her by Mainbocher.
This, in eggplant velvet.



ALL ABOUT TOWN

Whether "town" means a flying trip, or whether it means permanence between country week ends—these are the kinds of dresses, come summer, that make the place rather more habitable than tropical. Cool, dark, and thoroughly self-sufficient, they are as city-wise as taxis, and will take you around anywhere, where the trees give over to the pavements. Nice thing is, they don't run up too much of a fare, either.

SILK ORGANDIE, *opposite page:* What will it be? A dinner party or a table for two? You might go like this: in black silk organdie; the neck, sleeves, and skirt bound with grosgrain. By Larry Aldrich, about $80; at Bonwit Teller; The Broadway; Woodward & Lothrop. Chignon hat of veiling and black violets, by Mr. John. Photographed at Jarvis House.

SILK SHANTUNG AND LINEN, *top, right:* You can walk right into this dress (it zips up the front), then walk all over town *feeling* right. It's navy-blue silk Shantung, with buttoned-on linen collar and cuffs. By David Levine, $70. At De Pinna.

SHANTUNG AND WOOL, *centre:* A black Shantung dress is practically a key to the city. This, coolly full-skirted, has its own pink jacket of Juilliard wool-and-angora (the cuffs, Shantung)—defense against overdone air-conditioning. Dress and jacket by Georgia Bullock, $90; at McCreery's.

JACQUARD COTTON WITH VELVET, *below:* A two-piece dress of unexpected fabric: it's black jacquard cotton, buffered at the collar and cuffs with black velvet. The glinty buttons: rhinestones. By Paul Parnes, $70; the crownless hat, white crocheted straw, by Madcaps, $10. The dress and hat, at Altman. The dress, also at Strawbridge & Clothier.







COFFIN







This just goes to show—what can be done with only two patterns and a strong colour sense. Skill with a needle isn't a strong theme in this plot, as both the patterns are "Easy-to-Make," which means they are either Beginner's luck or something to be picked up by the Experienced while televisioning. *That* easy. Other no-struggle virtues: they button down the front (no overhead on these); and they open flat and are pressed as simply as a tablecloth. All this makes good hot-weather news: the pleasant occupation for a lazy day; the costume that can be put on without a heated tussle, the dress that can be kept laundered and fresh for countless wearings.

VOGUE PATTERNS—"EASY-TO-MAKE"

THE COLOUR MAKES THE FASHION



Opposite page: Two that are sleeveless, collarless, and to button yourself into. But each just enough distinguished from the other to make one seem all-day, and one seem afternoon; to make one a choice for linen and one for silk; and, in short, To Make.

We show them here, in white and grey, but just for a starter. We go on, *above* and *below*, to prove that these same two coolly simple dresses can be a sort of paintbox opportunity. Perhaps dress and accessories in tones of one colour (blue, for instance). Or in related colours (the raspberry with lilacs). Or strong colour for the dress and bag only. Or.... The white, and the colours *above:* "Easy-to-Make" Pattern 7373, here of McBratney linen, Tebilized for crease resistance. The grey, and colours *left*, "Easy-to-Make" Pattern 7358, here of Cohama silk Shantung.

(Other views and sizes, page 202)



RAWLINGS

Paris evening: the bold panel; the pale panel

DIOR'S *"Grand Guignol,"* opposite, stark theatre branded with colour, a slash of red panels over the taffeta skirt; soft shirt of silk organdie. Photographed in the Paris house of Mme. Robert Lazard.

JACQUES FATH'S *"Aurore,"* slanting rays of pale satin, yellow and silvery panels; the oblique line countered by the glistening cross-cutting bodice. Photographed in the Galerie Charpentier, Paris.





COUNTRY OF ORIGIN: U.S.A.

DESTINATION: RESORTS ANYWHERE

There are no play clothes in the world better than American play clothes. Fact. Among the good new ones are these bathing suits, all with the new shine of black cotton satin. These suits and the clothes on the next two pages are a special group designed by Carolyn Schnurer; of American materials made precisely for these fashions. *Opposite page:* This-season fashion: the *bathing* dress-and-jacket. Here in a blazing new beach blue. The lapels of the coat, the belt of the strapless suit, are black cotton satin to polish and brighten the blue. Suit, $23; coat, $20; in ABC cotton tebilized for crease-resistance; at Saks Fifth; Frost Bros.; Jordan Marsh. The sunglasses, at Lugene. The lipstick and nail lacquer, Chen Yu's, "Enchanted Lilac." *This page, above:* A suit like a coat of enamel, in black cotton satin; two pockets framed in grey pearl buttons; a none-more-so of black beach brilliance. Of Fuller cotton with an Everglaze finish; $20. *Right:* Print suit with a strapless top turned back to show a lining of black cotton satin; of yam-gold and black Peter Pan cotton broadcloth; $17. Both suits at Saks Fifth Avenue; Wanamaker's, Phila.



COFFIN







Summer after-sun clothes, like sun clothes, have special rules: to be simple, non-lavish; as becoming as anything. These, by Carolyn Schnurer, at Saks Fifth; Hutzler's. *Above, left:* Afternoon piqué, dropped in a slow U neckline, deepest at the back; narrow wrapped skirt—all defined in black cotton satin cording. Dress of blue Fisba pinwale piqué, $20. Brightstone bow pin and bracelet by Trifari; Jay Thorpe. *Above, right:* P.M. dress with a child's-slip top; black braid pinwheels on deep blue Burlington rayon suiting; stole fringed with black; $45. Photographed at the Fort Montague Hotel in Nassau. *Left:* For a seashore, a country evening: two-part dress as tailored as a suit, day length, halter-bare; turquoise grosgrain sash. White ABC cotton woven in tucks, Tebilized for crease-resistance, $35.

Four parts of denim, well thought out and made, can be the nugget of a summer travel wardrobe to and for all sun-burnt holiday places. When the four parts are coat, skirt, jacket, shorts (these, in grey Cone denim), the system works as shown here. All clothes by Carolyn Schnurer, at Saks Fifth. *Right:* A duster, about the most journey-able journey coat made. This one, short-sleeved, black-buttoned, just off a B.O.A.C. Stratocruiser, about $18. To make a coat a suit: a skirt, trouser-cuffed, about $13. Beige cotton and glitter sweater, about $13. All, Thalhimers; Joseph Magnin. *Below:* Now it's afternoon; the denim skirt turns up at cocktails with a white halter sprigged with black roses, in ABC cotton. Shown at the Bahamas Country Club. *Below, right:* Denim shorts with the sprigged halter make a bathing suit; $17. Covered, in transit, by a jacket buttoned down the back, with two front pockets, $10.



COFFIN







NYLONS: NON-SKID



1. His swimming shorts:
quick-drying nylon.
boxer-cut; by Jantzen.
$6; John David; Gimbels, Phila.
Next, four examples
of the one-piece suit built
to stay in place—no skidding.

2. Winged-décolletage
swimming suit of slant-tucked
nylon taffeta woven—for cling—with Laton; a hint of boning in the bodice. By Jantzen, $20. Best's; Gimbels, Phila.

3. Shirring-panelled suit of nylon faille woven with Laton; front boning, too;
more shirring across the bosom. By Gantner of California. $15; Best's.

4. Non-skid construction, this time in cloqué cotton. Anchorage: elasticized knitted cotton straps and top border.
Suit by Reel-Poise, $17. From Saks Fifth Avenue.

5. Step-in suit of nylon taffeta woven with Laton, shirred in front. By Mabs of Hollywood, $20; Bonwit Teller.
(For toasty skin tones, to complete a swimming suit: Harriet Hubbard Ayer's Sun Tan Lotion.)







Here are six things designed especially for the woman with a certain grown-up attitude; who knows that careful grooming and clothes-for-the-occasion are her best beauty assets, and who prefers a few exactly right things to a closet full of "almosts." The clothes shown on these two pages *should* see her through most of an in-and-out-of-town summer.

Top: For evenings, a grey silk lace dress with a life beyond summer's. Attached, a stole of the lace to wear loosely over the shoulders or, as shown here, turned to make a brief sleeve. By Andora, with a rayon taffeta underskirt; in sizes 38 to 44, $60; Lane Bryant, N. Y.; Wanamaker's, Phila.

Above, left: To put on for Sunday luncheons, a chevron-tucked blouse of white handkerchief linen; an easy, beautifully-cut skirt of heavy beige linen; a beige cashmere cardigan. The two-part dress, by Clare Potter, sizes 10 to 20, $90. The cardigan, by Jantzen, in sizes 34 to 40, $20. The white toyo straw and tan calfskin bag, by Ingber. All, Henri Bendel. Dress, also at L. S. Ayres.

Above, right: Afternoon dress of mauve silk Honan with shallow neckline, enough sleeves, softly flared skirt. By Ruffolo-Mangone, sizes 14 to 20, about $110. At Henri Bendel; Woodward & Lothrop.

SUMMER WARDROBE FOR THE "NOT TOO YOUNG"

Below: Right for practically any daylight hour of the resort season, a dress and slightly fitted jacket of turquoise-blue linen, in sizes 14 to 38, about $115; Henri Bendel; Frost Bros.
Below, right: Jacket and sleeveless dress of pale cocoa silk Honan. The dress, perhaps with a big hat, something for country afternoons. Plus the jacket (which has pink cuffs) and a little veiled hat, it is ready for town. By Ruffolo-Mangone, in sizes 14 to 20, $125; Henri Bendel; I. Magnin.
Last, below: White towelling beach coat, full length and long sleeved; black bathing suit with a nicely flared skirt, a cuff-topped bodice. The coat, by Royal Robes, in Martex terry cloth, sizes 10 to 20, about $13; at Jay Thorpe; Jordan Marsh. The bathing suit, of rayon taffeta woven with Laton to make it cling in place, lightly, securely; in sizes 34 to 40, $11. From Franklin Simon. The parasols—these are among this summer's necessities—are from the Uncle Sam Umbrella Shop.



SHARLAND





HERMÈS DESIGNS A COTTON GLOVE FOR AN AMERICAN SUMMER

Consider, this summer, the lively glove—a Paris gesture toward our simple white or black dresses that stay in the city with us. Here: gold and black stripes, on double-woven cotton, hand-stitched. Designed in Paris by Hermès for Wear-Right, $4.50; Saks Fifth; Neiman-Marcus. The wallet of cabretta leather, by Nash, $5 plus tax; the expansible bracelet, by Coro, in white-enamelled metal, $5 plus tax; both, Best's.



TED CRONER

THE KIDSKIN SHOE: COLOURING FOR A SUMMER EVENING

Opposite page: This-summer frequent: the short little-evening dress of a floaty half-tone fabric. The shoe for it: in colour, pale but decided. Here three of the prettiest new summer shoe tones. The shapes, examples of how the closed shoe is being opened for summer: by latticing at the heel; by front cut-outs; by a climb of narrow straps—the height of the climb worth a second look, for we believe it signals a rise in shapes to come. All three shoes by Newton Elkin in Heyl kidskin. The terraced, fruit-pink sandal, $28; the grapefruit-yellow opera pump, $25; the turquoise-blue sandal, $28. Berkshire's "Pretty Hue" stockings, 60-gauge, 15-denier nylon, $1.95. The misty dress, designed by Adele Simpson in Bianchini silk chiffon, $90. Shoes, stockings, dress, at Lord & Taylor. Shoes, also at Marshall Field; J. W. Robinson.

JOFFÉ





NORMAN PARKINSON

THE BRIDE'S BOOK



For the bride with little time; a dress with pretty price. See text.

Almost 25% more marriages are being made this year than last; many of them mean army-rush plans. The wonder is that the bride with only minutes to spare can be a Bride—complete to white illusion veil. In every major city there is at least one shop with a staff trained for emergencies . . . and justly pleased with their own results. One store (Lord & Taylor) tells of a bewildered young thing who, at four-twenty one day, wanted to be married with full tradition the following morning. She was. Another shop (Jay Thorpe) sent assistants to 114 weddings in one day. Happily an emergency (i.e. to stores, a marriage with two weeks or less notice) happens only about one-quarter of the time these days. Because of the limits time sets on the number of guests, size of reception, and bridesmaids' alterations, these weddings are almost always informal, have only one attendant. For such a wedding, one of the proven successes is the dress *on this page*. It is not floor length; it is unmistakably bridal, satin in barely hinted colours; the net overskirt is removable; the price is total surprise. Which explains in one dress what a bride, with no time to spare, wants and can find. (The dress, rayon satin, net, $50; Lord & Taylor.) *On the opposite page* is the other side of the story: for a large, formal wedding with time on hand, a Paris made-to-order design from Manguin.



Right: The littlest member (or guest) of the wedding: in white Swiss organdie embroidered with blue fern, edged in lace. Sizes 3 to 6x, $13; Altman. This, and the dress on the petal-tossing baby on the opposite page, are by Celeste.

Cherry velveteen pants. Silk clown-ruffled shirt. $32.50; Miss L. Brogan.



HORST

For a big summer wedding: layers of organdie; pink daisies. See text.

THE BRIDE'S BOOK *continued*



Bridesmaid idea:
flowers climbing over a fan.

Tradition unwavering, there is news in wedding fashions. Here, a dozen points to remember.
One: The long, trailing veil has almost disappeared. The exceptions, of course, the great heirloom laces. Most veils are finger-tip length; some ankle-length; a few have a *brief* train.
Two: Colour, a breath of colour, is growing news for the bride at even the biggest weddings of the year. *On the opposite page:* a dress of yards of white Swiss organdie, every inch of the skirt and train ringed around with embroidered pink and green daisies. The *short* illusion veil, from a crown of daisies. Dress, to order at Henri Bendel.
Three: Categorical statement: every full-skirted dress in the wedding party should have a crinoline; for as little as $7 it gives an immeasurable air of lightness, of motion. A nice detail, crinolines are now being seamed inside out so they won't snag stockings. The bride's dress, even on two-day notice, *must* begin with special underpinnings. All stores ask that they be bought before the dress and be worn at every fitting.
One of the best backgrounds for a wedding dress is shown on this page. It begins with a strapless bra-waist-pincher that makes a clean line to the hip. takes care of garters as well. (By Lady Marlene, $10, at Saks Fifth Avenue, who insist that their made-to-order dresses begin with this.)
The petticoat, to order at Saks Fifth, is stiffened to do the work of crinoline, and is deliberately pretty with ribbons and forget-me-nots to show themselves when the bride picks up her train to dance.
Four: The shoe problem is best answered by satin ones dyed to order. Since good-looking satin shoes can be quite inexpensive, and dyeing accomplished in a day or two, this is as practical as it is pretty.
Opera pumps are invariably elegant; sandals sometimes more becoming, and teetering bridesmaids are cheered by a strapped shoe.
Five: The bride's gloves depend on the hour, the dress; when in doubt, white kidskin is never out of place.
The bridesmaid's unfailing best choice: briefest white cotton or kidskin gloves.



Silk satin nightgown; the bodice, the *négligé*, hand-run lace. Bergdorf Goodman.





Bridesmaid idea:
chignon of geraniums.

Lingerie for the wedding dress. See text.



Trousseau nightgown: hand-made;
all nylon pleats and lace, $125; Bergdorf Goodman.



Maid of honour in organdie. See text.

Bridesmaid idea:
basket of bright flowers.





The mother of the bride. See text.

THE BRIDE'S BOOK *continued*

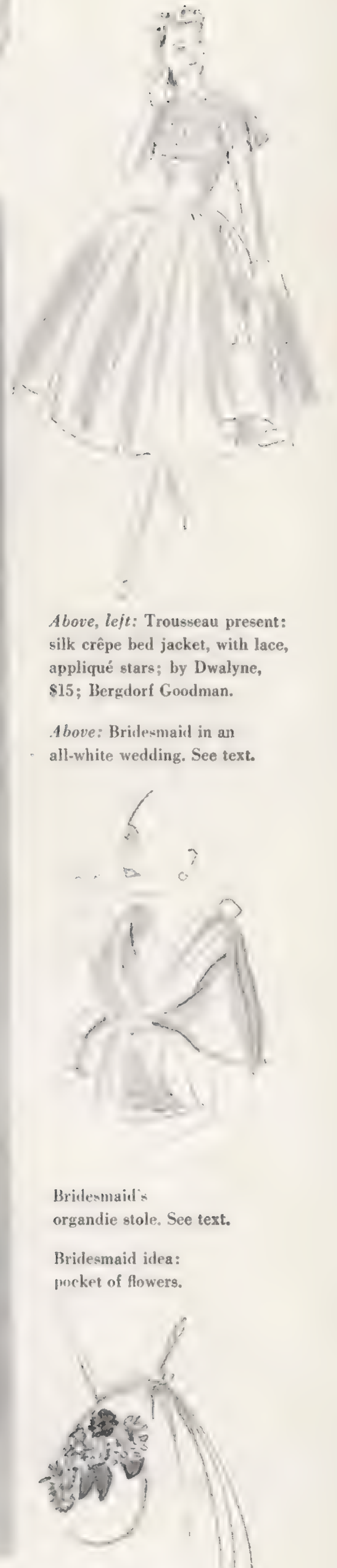
Sixth idea: Organdie is among the three first favoured fabrics for the bride's dress—no less pretty for the bridesmaids. Seven: White organdie *over* colour, white organdie *with* colour: new classics for attendants who want, more than ever, a dress to dance in later. *On the opposite page,* two such: *photographed,* pink and white tucked Fisba organdie, for dancing at a late-day reception; worn at the service with a little stole like the one sketched near it. The dress, by Rappi, $50; Jay Thorpe; I. Magnin; Sakowitz. *Sketched:* strapless white organdie; jacket of rhinestone-stung, thick cotton lace. By Anne Fogarty, $50; Lord & Taylor. Eight: The cost of a bridesmaid's dress need not be over $50; no matter what the price of the bride's. (The average, $35-$40.) But in a small wedding the one attendant may be pleased to pay more for a dress with a future life, a non-cliché colour. *On this page:* Organdie with an embroidered overskirt, in hyacinth blue; non-décolleté for an informal service. By Ceil Chapman, $90; Jay Thorpe. Nine: The short-skirted bridesmaid dress is custom by now, with one hesitancy: if the bridesmaids vary much in height, one becoming hemline is hard to find. Ten: A new and young-looking custom: a short dress, even at a formal afternoon service, for the mother of the bride. On this page, an example as delicate as a wedding deserves, but with a certain future; pale blue printed chiffon covered by black lace. Designed by Bernard Newman; hat and dress, Bergdorf Goodman. Eleven: No greater enchantment for a garden wedding, a wedding in a house, than a headdress of flowers. For a church service there is a new turning to an honest-to-milliner, if incredibly cobweb, little hat: helmet, pill-box, cloche. A shop with a good bridal department can produce almost anything imaginable along these lines; from $8 for the attendants; from $30 for the bride's veil. Twelve: For news of the services your shops carry, see page 191



HORST

Bridesmaid, at the reception, at dances later. See text.





Above, left: Trousseau present: silk crêpe bed jacket, with lace, appliqué stars; by Dwalyne, $15; Bergdorf Goodman.

Above: Bridesmaid in an all-white wedding. See text.

Bridesmaid's organdie stole. See text.

Bridesmaid idea: pocket of flowers.



THE WEDDING RECEPTION AT HOME: NEW PLANS



HORST

THERE is a new trend in the reception which celebrates a wedding.

It is more and more being taken out of the rigid boundary of impersonal backgrounds and traditional catering, and put, where any company of sentiment is most happily met—in the home. Leave the ceremony to the church, where it beautifully belongs. But have a reception afterwards which is really a party—not a hallowed formula.

From now through September, a house may enlarge itself—space for parties is multiplied by terraces and gardens and lawns. And the principal rooms themselves can be given much more floor space by moving most of the familiar furniture out for the day (it can be put on a storage trailer-truck for the duration, if there's not enough attic space).

You could have a marquee of red and white striped bunting put up *inside* a large room, with tubs of blue hydrangeas flanking the entrances, where the stripes are draped back, like tent-flaps. Or drape the room in crackling white tarletan, with bouquets glimmering through at the windows, and flowers hung in swags from the mouldings.

Or make a weather-proof garden of a room, with fake theatrical grass as a carpet, and the walls screened with greens. In such summer settings, in-or-out-of-doors, the tables for the wedding breakfast after a noon ceremony, or the tables for cocktail and tea tidbits after a four-o'clock ceremony, can follow the decorating plan of the room. Most afternoon receptions are now frankly cocktail parties where tea is also served. A meal is not attempted, but there is, of course, the ritual of wedding cake and champagne.

Often, now, the bride's family and a few close friends are served a luncheon at home before the marriage, the bride not yet in her wedding dress.

Or they are asked, with the groom's family, to a buffet supper after the reception.

But any of these food arrangements may be untraditionally served. Out-of-doors, tables may be covered with black and white checked cloths; the flowers on each brilliant and rather more cottage-garden than hot-house; *(Continued on page 201)*

NEW SILVER PATTERN; TRADITIONAL SETTING

Opposite: The forks and the long-handled slicer, of sterling silver in Towle's new "Contour" pattern, designed by John Van Koert, to be shown at seven museums this year. This silver pattern, for use with contemporary or traditional china, is at Georg Jensen. The tablecloth, white organdie with linen, from Saks Fifth Avenue. Instead of identical napkins, we show an alternate design in white organdie and linen, from Léron. The dessert plates, Royal Meissen, from Art Exchange. The tall toasting goblet and the square-based champagne glasses, all crystal, from Steuben Glass. The covered jar and the mint dish, both Georgian crystal, from David Weiss. The antique Waterford epergne, from Nesle. The wedding cake—a production, by Sherry Catering. (For more details about the new Towle silver pattern turn to page 190.)



HORST



NEW HEART INTEREST

Above: For a sentimental bride—stockings embroidered with two tiny seed pearl hearts.
To wear, like her veil, once only—or to put on occasionally
with the simplest of white dinner dresses, the plainest white opera pumps.
Above, right: For a bridesmaid: the stocking marked with a cluster of tinted sparkles.
Both designs by Ellen Troy for Bryan. In 54-gauge, 15-denier nylon, $5 a pair.
Shown with the bride's stocking: dressing-room slippers of white satin with pearly paillettes, with case; $11;
slip of white nylon tricot with permanently pleated hem and top, by Vanity Fair, $15.
With the bridesmaid's: heart-shaped stocking case of white brocade, $6.
All these from DePinna. The stockings, also at Thalhimers; Frost Bros.



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More Than a Lipstick!

For the first time, a lipstick that does more than just color! All the while it's on, **Lipoid Lipstick** gives your lips a beauty treatment. It contains lipoids to help bring smoother, softer, luscious line-free beauty . . . as well as dramatic, lasting color. All the favorite shades, including Pink Watermelon, the new vivid pink. 2.00*





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Beautifying Lotion brings so much beauty—to so many women! Whether your skin is dry, normal or oily, this fabulous new formula will help refine it, bring a beautiful clearness, a finer-grained texture. Enlarged pores seem less noticeable. Surface blemishes, whiteheads, little imperfections can disappear. Gives relief to skin irritated by sunburn, windburn. 2.50*

For Perspiration, it's Magic!

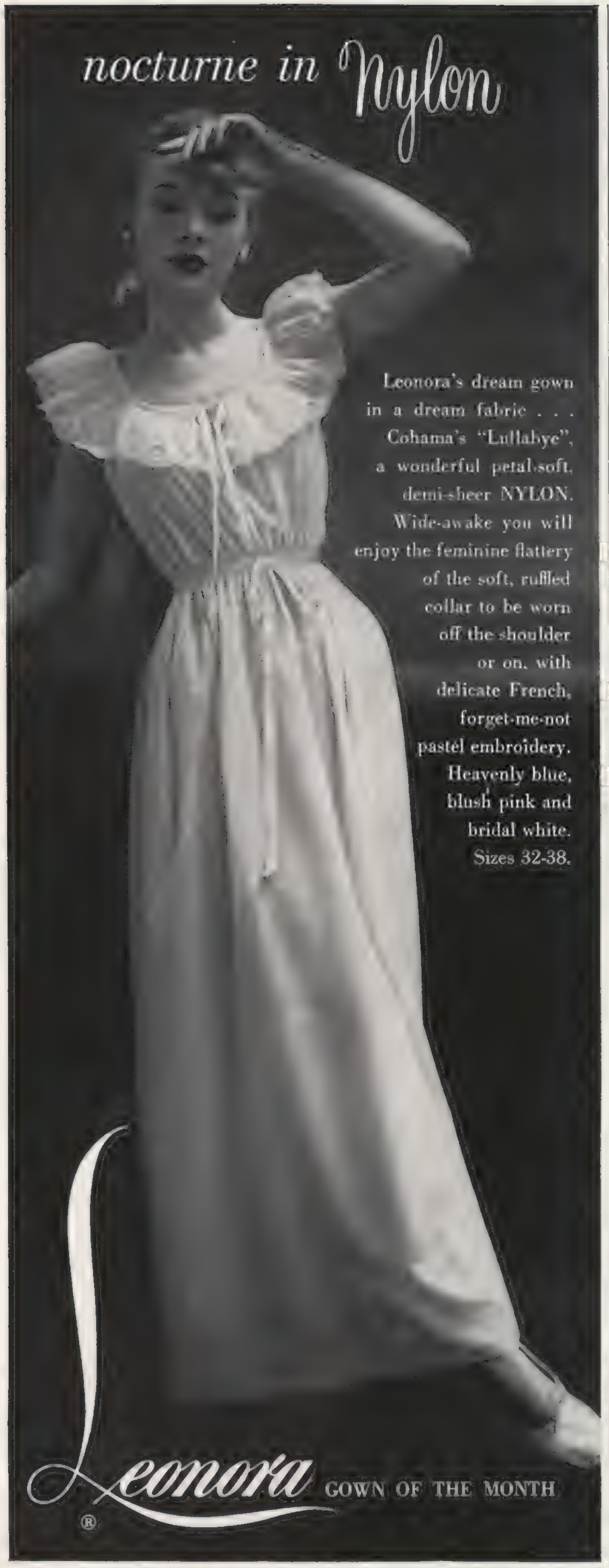
Magic Song Deodorant in a cream the like of which you've never seen before—soft, fluffy, fragrant. Safely checks underarm perspiration. 1.25*

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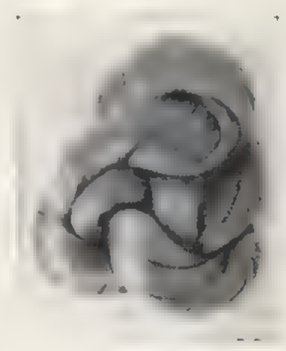
Gown by
Sophie of Saks Fifth Avenue

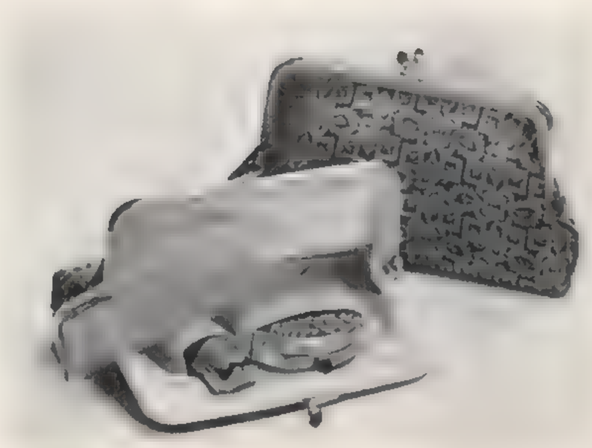
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DISCOVERIES IN BEAUTY





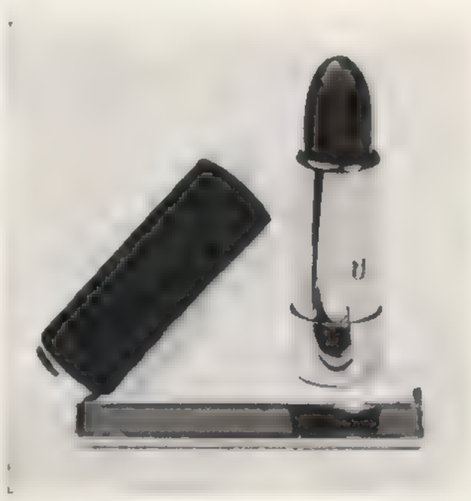


Top: There's more than meets the eye here because this chignon by Tovar Tresses is made of spun silk (amazingly like hair) may be chosen from many shades to match your hair. Lord & Taylor.

Centre above: Dorset's brocade carry-all for spring and summer. Inside: miniature compact covered in matching brocade, lipstick case, comb. In a series of colours at Arnold Constable.

Above left: For fragrant touch-ups there is Cheramy's April Showers Liquid Skin Sachet, a creamy liquid with a fragrance; strength somewhere between perfume and sachet. From Stern's.

Left: Gourielli's new Full-view lipstick with attached mirror, big enough to reflect the mouth when making repairs, small enough to fold flat when it is in your bag. From Lord & Taylor.



MIEHLMANN

Mrs. Cornelius Vanderbilt, jr.

Entirely in the American tradition—Mrs. Vanderbilt is fascinating to look at, stimulating to know. Her eager spirit floods out through her excitingly beautiful face—a face that speaks for her with enchanting effect, because it mirrors her charming *real* self.



Mrs. Vanderbilt's wonderful complexion has the rose-petal coloring so perfect with her blonde hair, her blue-violet eyes. "I use Pond's Cold Cream," she says. "It is a *beautiful* cream."

Don't hide that exciting woman—your inner self

LET HER HELP YOU TO FIND A LOVELIER YOU

ANY WOMAN'S CHARM is stifled by a dull feeling of inferiority—a disbelief in her own possibilities.

Yet—no woman needs to stay discouraged with herself. A wonderful *inner* power can help you change—be lovelier. A power growing from the give-and-take between your Outer Self and Inner Self—the way you *look*, and *feel*.

This power lights your face with magic confidence when you *look* your loveliest—and know it. But, *not show* your best self—and it dulls you at once. That's why so much depends on those daily essentials that help you *look* charming, *feel* confident.

"Outside-Inside" Face Treatment

Never, never grow lazy about the care you give your complexion. Every *lovely* face *must* have lovely skin. This treatment with Pond's Cold Cream makes faces look soft, absolutely sparkling! And, because it is *cream* cleansing, it's *never* drying. Do it *always* at bedtime (for day cleansings, too). *This is the way:*

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—more Pond's now to rinse off last traces of dirt, leave skin immaculate. Tissue again.

Cold Stimulation—a tonic cold water splash.

Literally, this works on *both* sides of your skin. *From the Outside*—Pond's Cold Cream cleanses, softens as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Mrs. Vanderbilt says: "I *like* this Pond's treatment. It leaves my skin feeling *especially* soft."

Always remember—*it is not vanity* to develop the beauty of your face. Looking lovely lights you with confidence—brings stars to your eyes, new charm to your face—draws others closer to the Inner You.



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Above: A light, high-cut girdle designed to dwindle the waistline, erase any bulges above, keep the front flat, give the hips a sleek curve—and make practically any figure look the better. Of elasticized rayon satin, with a slightly boned elastic collar to make sure of an "in" waistline, $19. The nylon brassière shown with it, taffeta with a marquisette top, a wide insert of elastic at the back for comfort's sake, $4.50. Girdle and brassière, both by Charis. Measurements and fittings for these (or any of their other models) by an expert, right at your own address. First step: look in the telephone book for the nearest Charis branch.



Left: An almost weightless nylon and rayon girdle with a new slant—down at the back, dipping enough to give smooth support. In coin-dotted marquisette with elastic sides, and a Talon zipper. $10. From Best's.

Right: A new idea, a summer blessing under full skirts short or long—a garter belt that wings above the waistline, insuring no roll at the ribs. By Olga, in rayon satin woven with Lastex; a Talon zipper at the centre front. $7.50; Saks Fifth; Garfinckel's.



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ADVICE BY LORD DAVID CECIL

(Continued from page 119)

again it is a mixture. Twentieth-century Piccadilly leads by the elegant eighteenth-century façade of Boodle's Club to Tudor St. James's Palace where the Guardsmen in their scarlet and bearskins stand sentry outside the mullioned windows. The Duke of York's steps approached from the north show London's special beauty at its best, a restrained, civilized, masculine beauty of massive quiet-coloured stonework dominated by a soaring classical column, and all backed by the soft green of St. James's Park. St. James's Park is very English too, with a touch of country garden about its winding walks and flowery borders glowing in the dusty London sunshine, and the ducks and the children feeding them—everything tidy and decent, but yet unstudied and homely. This mixture is as characteristic of the country as is the mixture of antique and modern. One notices it when one reaches the House of Commons itself and enters the Chamber. How traditional and decorous the scene is there; the Clerks in their wigs, the old-fashioned phrases: "the noble Lord," "the honourable gentleman"! Yet the whole effect is informal and club-like. Members lounge back in their seats with their feet up while a Minister is speaking; others are wandering in and out. Yes, the visitor in search of the English spirit should see the inside of the House of Commons.

The people in the West End of London are typical too, though not so much so as a few years back when England was richer and less democratic. When I say "people" in this connection, I find I mean men. It was through its masculine members that the old English governing class expressed its peculiar sense of style. Fewer and fewer of them can afford to do so now. But there are still enough left to strike the eye of the foreign visitor. Out of the clubs of St. James's Street can still be seen emerging an elderly, white-moustached country squire up in London for a day or two, his beautifully cut, deliberately old-fashioned clothes looking as much a part of him as his skin; or a young Guards officer out of uniform but dressed as strictly according to correct pattern as if he were in it: stiff collar, dark blue suit, bowler hat, gloves, neatly rolled umbrella.

Outside London are the suburbs, and they are as English as anything in the world. A drive down from London to Windsor, via Twickenham and Richmond, will give a view of them in all their variety: grim, solid Victorian suburbs; graceful, urbane Georgian suburbs; Edwardian suburbs all gables and red brick and laburnum trees; modern suburbs where roadhouses, flashy with neon lights, look out on fleets of cars whizzing down by-pass roads. The modern residential suburb—you can see it outside any great town—is not beautiful by a high artistic standard, but it is very typical of England. Here again is the mixture of up-to-date and antique. The little villas are essentially of the twentieth century with their garages and gadgets. But their appearance expresses a sentimental feeling for the past designed in the "Jacobethan" style, all irregular gables and false oak beams and winding garden paths covered with deliberately broken paving stones. They strive to hide from each other, behind hedges and clumps of poplar. "An Englishman's house is his castle," says the proverb; he still tries to make it secluded and shut-off.

Once at Windsor, we are back in historic England. The great castle, with its leafy park and mediæval towers and Victorian salons, looks across the waters of the Thames to Eton College, where the big boys are still dressed like Victorian gentlemen in dark tail coats, relieved—if they are sufficiently eminent as scholars or sportsmen—by bright-coloured velvet waistcoats, buttonholes, and patent leather shoes, protected in winter by snow boots. Yet Eton is not out of the world. The charabancs of 1951 thunder through its streets towards the industrial town of Slough not two miles away. Slough is not very pretty; but the visitor should drive back that way, and have a glass of beer at the local pub and observe the ordinary Englishman in his moments of genial, taciturn relaxation: or watch him outside, digging in his garden in the evening sunlight, purposeful, satisfied, absolutely silent, while for acres round him his neighbours can be seen doing exactly the same thing.

Digging is a country occupation. In a sense, all Englishmen are country men at heart; and the country is the heart of England. It means three things to me: the country town, the country village, and the country house. The country town can be seen at its most beautiful in the cathedral cities, Salisbury or Winchester. These are at their most characteristic on market days, when cattle jostle the people in the streets, and you walk from the slow, stolid bustle of the market square with its stalls and its ancient cross through the arch that leads you into the Close of the Cathedral, where across the green lawns, the rosy stone-pilastered houses gaze at the huge, intricate Gothic pile, all carven buttress and lancet window, that stands out in irregular silhouette against the gentle English sky. The same spirit shows itself modestly in the lesser towns like Abingdon or Blandford, sleepy and prosperous with their atmosphere of tradition and solidity and prettiness and safety. England feels an extremely safe place; that is at once the strength and limitation of its charm.

The villages are very different, according to which part of the country they happen to be in. Those of Gloucestershire, the Shakespeare country, are the most romantic, built of golden stone and nestling beneath green stretches of Sheep Walk. Those of Wiltshire and Dorset, the Hardy country, have the most character. For their thatched homeliness and gay, neat gardens stand out in odd contrast to the bare landscape of the

(Continued on page 175)

ADVICE BY LORD DAVID CECIL

(Continued from page 174)

South Downs, marked by the barrows where lie buried the skeletons of primitive man.

The country houses, England's peculiar contribution to architecture, were once hidden from the casual visitor. Now, poverty and public spirit have opened some of the most famous: Longleat, Blenheim, and Hatfield, to name no others. Colossal and magnificent, hung with tapestry, rich with works of art, they are yet of a piece with other English things. For they are not palaces. Magnificence combines oddly and agreeably with informality and intimacy. Tennis rackets and gardening baskets are propped against the carved panelling.

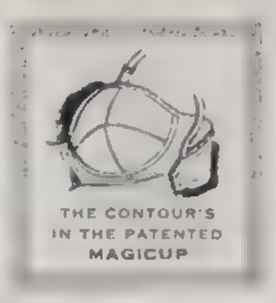
The town, the suburbs, the country—the typical manifestations of England—do not stop here. There are the universities of Cambridge and Oxford; Oxford, secret, mediæval, with its dusky lanes and green spaces of college garden; Cambridge, gracious and Renaissance, its colleges of brick and stone spreading down to the willow-bordered river, and in the midst King's Chapel, the most beautiful thing in England, where at Evensong the ethereal voices of the choristers rise echoing to the carven roof, shadowy in the candlelight. There is the flat Fenland stretching to the sea with here and there a magnificent church—Ely, Lincoln—sticking up against the sky like a ship; there is the North, the rugged Yorkshire moors of the Brontës, and the huge, sprawling industrial towns, black and ugly but pulsing with vitality; there is mysterious Cornwall at the toe of England, with its little paved fishing ports that have something French and foreign about them. There is Brighton, where against a background of florid Regency buildings, the English gather in hordes for a noisy, jolly, inelegant seaside holiday. No—it is impossible to pin down the essence of England in one or two scenes. And yet the country has a unity; a unity that is the mood of its people, the spiritual weather, as it were, in which they live. And which, as a matter of fact, is very like the real English weather, mild, misty, breezy, with its changing winds and shifting clouds and gentle gleaming intervals of sunshine.

(EDITOR'S NOTE: *Lord David Cecil became in 1949 the first Goldsmith Professor of English Literature at Oxford, honoured for his sensitive, unconventional brilliance as critic, his biographic studies*—The Young Melbourne, Two Quiet Lives, *and* Early Victorian Novelists. *The brother of the fifth Marquis of Salisbury, Lord Cecil is known as well in the ballroom of Buckingham Palace, the great country houses as in the common rooms of Oxford.*)



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Above: A tailored slip, the bodice delicately scalloped and sparingly embroidered with eyelets. In white rayon crêpe, by Barbizon. $3.50; Bloomingdale's. *Left:* A slip to wear beneath this summer's sheer fabrics; with an elasticized waist and a bodice like a camisole. Of cotton batiste and Irish linen lace, by Gilead, $4; Carson Pirie Scott; J. P. Allen.

Right: A pretty, lacy slip of white Bur-Mil rayon crêpe. The bodice, the hem, deeply banded with French lace. By Wonder Maid, $7; Bergdorf Goodman.





Left: A slip with a slightly flaring hem edged with pretty lace; the bodice a deep V of lace; in multi-filament rayon crêpe. By Lady Lynne, $6; Altman.

SKETCHES BY DE MARSAN

TAKING THE INNOCENTS ABROAD

(Continued from page 141)

The snapshots, the collection of coins in small denominations, the three words of Italian add up to more than you think.

You must be prepared for a collection of brass replicas of the Eiffel Tower with thermometers attached, and seashells marked "*Souvenir de Menton.*" If you have never travelled with a child, you may have wondered who buys these things. This will be clear the moment you are in the company of a ten-year-old American with a little loose change in his pockets.

Tiresome as it may seem when you are packing, it is wise to take some of the child's amusements along with you. There will be hours in trains and hotels when his interest in the scenery or the conversation will flag. Even if you can skim a French paper-back or struggle through the front page of the *Corriere della Sera*, remember that he can't. So take some books for him, some drawing materials, and don't balk at the beloved and battered object he can't bear to be without.

The clothes you take will depend on the child. You will find tempting dresses for a little girl, but they will be costly. But if your pocketbook allows it, pack for her as for yourself, with room for purchases. On the other hand, there is little sartorial temptation for boys abroad. Notable exceptions are English blazers, Italian beach sandals, and perhaps a French schoolboy's beret. (This marked Peter's first step toward independence in dress. The first one he saw he eyed with contempt, the second thoughtfully, and at last we had to plunge into the Galeries Lafayette and buy one.) Otherwise, you will find his own American clothes the most suitable and becoming he can find anywhere.

It is an essential rule to take your own remedies. A packet of pills for seasickness is always a good idea. Band-aids, sulfa salve, and Mercurochrome will be as useful to your young as Kleenex and your own cosmetics will be to you. A strange laxative from a Neapolitan chemist won't hurt you a bit, but it may disagree violently with your child, so take your own variety of pink pill. Experience shows that most drugs are needed after dark, or on a Sunday, when the English chemist is closed. The struggle in a little shop lined with eighteenth-century herb jars, for products which you know only by their American trade names, will be harassing.

To me, a boat is the most satisfying means of transport ever devised. But my son's introduction to the older continent had to be by plane. His interest in the plane's functioning was inexhaustible. He drank half a glass of the champagne Air France is wise enough to give its passengers, and I felt we had begun well.

I had already decided that he was going to be allowed wine-and-water with his meals. I knew the impossibility of ever getting fresh milk; I believed wine to be healthy since all European children drink it. If the trip is to open a child's palate as well as his mind to new experience it is as well to begin at once. My son had the American child's neurotic attitude toward food—disinterest in the midst of plenty.

In six weeks he turned into a ravening little gourmet. He never had indigestion; he ate everything—*sole Normande* in France, in Italy *pasta* and *salami*. Watching Italian waiters peel an orange (a performance to which they bring an operatic élan) was his delight. For the first time, he viewed the serving of food as a pleasing ritual. Don't fence your child's exploratory interest in the new food. If he wants to try stewed octopus, let him. If you're nervous about bugs, have him inoculated against anything and everything before leaving America.

The only meal you will find a problem is breakfast. No orange juice, no fresh milk, no cereal, no bacon. The American child contemplates the most delectable little *café complet* and sees nothing to tempt him. The boiled milk will make his nose wrinkle. Here again, the only thing to do is to follow European custom. Mixing a little coffee with the milk makes it taste good or, otherwise, order chocolate. You can always get a soft-boiled egg, and he will learn to love the wonderful rolls and unsalted butter.

Travel abroad for a youngster can add up to the faint beginnings of a world point of view, the groundwork for an understanding of the humanities. If a year from now your child confronts you with the cheery words, "Where can we go this year?—South America?"—well, you brought it on yourself.

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(Continued from page 103)

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June Patton page 178



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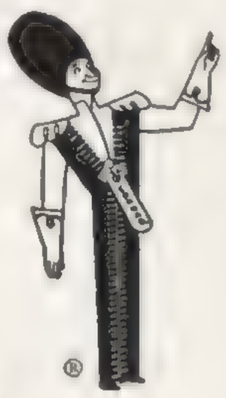


Daryl page 186

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MISS ANITA LOOS

visiting California frequently; visiting friends in the country frequently). The elected models are then reduced in proportion. Lapels grow smaller, or even disappear. Buttons are diminished in size. Darts are reduced in number and are placed closer together. The whole conception seems to be a typical Mainbocher silhouette, viewed through the other end of the opera glass. But the clothes themselves are not "small woman's." And there is Anita Loos's own flavour—her china-doll head, her china-doll feet (an almost incredible size 2½, usually encased in platform shoes).

Miss Loos collects coats (she has half-a-dozen pyramid coats, a line usually eschewed by small women). She keeps her clothes a long time (she can: her figure is unvaryingly excellent). She goes to Braagaard, now, for hats, just as she goes to Mainbocher for the rest of her wardrobe.

How does she feel about her forthcoming book? "Well, I'm still doing revises, but for years I'd wanted to write a book about Hollywood, and when I got the idea for this form, it went along very well." The form—deadpan, first-person, spelled in accordance with the heroine's education (fifth grade), is a series of letters which Effie Huntriss, the perceptive dimwit, writes to her unborn child. ("Clyde and I...call it our 'Little Mouse' because I feel the word 'mouse' is by-sexual and will fit it no matter what it turns out to be.") There is Effie's doctor, "Dockie Davis, my physical adviser." There is Clyde Babcock, "Your Daddy...somewheres along the line, he learned to act (which is the only Security an actor can ever attain)." There is Hollywood, California, where "Babies have become the order of the day in Films by birth or by adoption." *A Mouse Is Born* is full of fascinating vital statistics—but the real story, of course, is Hollywood; the book itself, a Hollywood handbook.

A CHANGE IN THE WEATHER

(Continued from page 140)

western Europe will melt earlier, that there will be an earlier thawing of the ground, that spring plowing may begin earlier, and that the harvest will be better. It means, too, that there will be relatively little ice near Iceland in the spring and that the amount of drift ice in the Barents Sea will diminish a year or two later.

Day by day, and season by season, the ocean dominates the world's climate. Can it also be an agent in bringing about the long-period swings of climatic change that we know have occurred throughout the long history of the earth—the alternating periods of heat and cold, of drought and flood? There is a fascinating theory that it can. This theory links events in the deep, hidden places of the ocean with the cyclic changes of climate and their effects on human history. It was developed by the distinguished Swedish oceanographer, Otto Pettersson, whose almost century-long life closed in 1941. In many papers, Pettersson presented the different facets of his theory as he pieced it together, bit by bit. Many of his fellow scientists were impressed, others doubted. Now the theory is being re-examined in the light of modern science, and only recently the British meteorologist C. E. P. Brooks said, "It seems that there is good support for Pettersson's theory as well as for that of solar activity, and that the actual variations of climate since about 3000 B.C. may have been to a large extent the result of these two agents."

To review the Pettersson theory is to review also a pageant of human history, of men and nations in the control of elemental forces whose nature they never understood and whose very existence they never recognized. Pettersson's work was perhaps a natural outcome of the circumstances of his life, much of which was spent near the shores of the Baltic, a sea of complex and wonderful hydrography. In his laboratory atop a sheer cliff overlooking the Gulmarfiord, instruments recorded strange phenomena in the deep waters. As the ocean water presses in toward the Baltic it dips down and lets the fresh surface water roll out above it; and at that deep level where salt and fresh water come into contact there is a sharp layer of discontinuity, like the surface film between water and air. Each day Pettersson's instruments revealed a strong, pulsing movement of that deep layer—the pressing inward of great submarine waves, of moving mountains of water.

Some of these deep waves of the Gulmarfiord were giants nearly one hundred feet high. Pettersson believed they were formed by the impact of the oceanic tide wave on the submarine ridges of the North Atlantic, as though the waters moving to the pull of the sun and moon, far down in the lower levels of the sea, broke and spilled over in mountains of highly saline water to enter the fiords and sounds of the coast.

The movement was strongest every twelfth hour of the day, and between the 12-hour intervals it subsided. Pettersson soon established a link between these submarine waves and the daily tides. "Moon waves," he called them, and as he measured their height and timed their pulsing beat through the months and years, their relation to the ever-changing cycles of the tides became crystal clear. The submarine waves varied in height and power as the tide-produc-

(Continued on page 184)

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A CHANGE IN THE WEATHER

(Continued from page 182)

ing power of the moon and sun varied. From astronomical calculations Pettersson learned that the tides must have been at their greatest strength during the closing centuries of the Middle Ages, reaching a climax about the year 1433. Then sun, moon, and earth came into such a position at the time of the winter solstice that they exerted the greatest possible attracting force upon the sea. The heavenly bodies assume this particular relation only once in every eighteen centuries. The minimum tidal effect prevailed about A.D. 550, and it will occur again about the year 2400.

Then Pettersson realized another fact of extreme significance—that the centuries of great tides had been a period of "startling and unusual occurrences" in the world of nature. Polar ice blocked much of the North Atlantic. The coasts of the North Sea and the Baltic were laid waste by violent storm floods. The winters were of "unexampled severity" and in consequence of the climatic rigors political and economic catastrophes occurred all over the populated regions of the earth.

During the latest period of weak tides, on the other hand, snow and ice were little known on the coast of Europe and in the seas about Iceland and Greenland. Then the Vikings sailed freely over northern seas, monks went back and forth between Ireland and "Thyle" or Iceland, and there was easy intercourse between Great Britain and the Scandinavian countries. When Eric the Red voyaged to Greenland, according to the Sagas, he "came from the sea to land at the middle glacier—from thence he went south along the coast to see if the land was habitable. The first year he wintered on Erik's Island . . ." This was probably in the year 984. There is no mention in the Sagas that Eric was hampered by drift ice in the several years of his exploration of the island; nor is there mention of drift ice anywhere about Greenland, or between Greenland and Wineland. Eric's route as described in the Sagas—proceeding directly west from Iceland and then down the east coast of Greenland—is one that would have been impossible during recent centuries. In the thirteenth century the Sagas contain for the first time a warning that those who sail for Greenland should not make the coast too directly west of Iceland on account of the ice in the sea, but no new route is then recommended. At the end of the fourteenth century, however, the old sailing route was abandoned and new sailing directions were given for a more southwesterly course that would avoid the ice.

The early Sagas spoke, too, of the abundant fruit of excellent quality growing in Greenland, and of the number of cattle that could be pastured there. The Norwegian settlements were located in places that are now at the foot of glaciers. There are Eskimo legends of old houses and churches buried under the ice. The Danish Archaeological Expedition sent out by the National Museum of Copenhagen was never able to find all of the villages mentioned in the old records. But its excavations indicated clearly that the colonists lived in a climate definitely milder than the present one.

But these bland climatic conditions began to deteriorate in the thirteenth century. The Eskimos began to make troublesome raids, perhaps because their northern sealing grounds were frozen over and they were hungry. Ships from Iceland and Europe apparently found it increasingly difficult to reach Greenland, the colonists had to be left to their own resources, and soon the settlements were destroyed.

The climatic rigors experienced in Greenland in the thirteenth and fourteenth centuries were felt also in Europe in a series of unusual events and extraordinary catastrophes. The seacoast of Holland was devastated by storm floods. Old Icelandic records say that, in the winters of the early 1300's, packs of wolves crossed on the ice from Norway to Denmark. The entire Baltic froze over, forming a bridge of solid ice between Sweden and the Danish islands. Pedestrians and carriages crossed the frozen sea and hostelries were put up on the ice to accommodate them. The freezing of the Baltic seems to have shifted the course of storms originating in the low pressure belt south of Iceland. In southern Europe, as a result, there were unusual storms, crop failures, famine, and distress.

What of the previous era of cold and storms, which should have occurred about the third or fourth century B.C., according to the tidal theory? There are shadowy hints in early literature and folklore. The dark and brooding poetry of the Edda deals with a great catastrophe, the Fimbulwinter or Götterdämmerung, when frost and snow ruled the world for generations. The restless movements of the tribes of northern Europe—the southward migrations of the "barbarians" who shook the power of Rome—seem to have coincided with periods of storms, floods, and other climatic catastrophes that forced their migrations. Large-scale inundations of the sea destroyed the homelands of the Teutons and Cimbrians in Jutland and sent them southward into Gaul. Tradition among the Druids said that their ancestors had been expelled from their lands on the far side of the Rhine by enemy tribes and by "a great invasion of the ocean."

Pettersson believed that all such climatic variations could be traced to changes in oceanic circulation, brought about as tide-induced submarine waves disturbed the deep waters of polar seas. In the years or centuries of strong tidal forces, unusual quantities of warm Atlantic water press into the Arctic Sea at deep levels, moving in under the ice. Then thousands of square miles of ice that normally remain solidly fro-

(Continued on page 186)

sunshine
fashions
to make your
summer shine!

Two candidates for double dates in shining satin pique. At LEFT, party-minded blouse and skirt with tri-colored self-belt. Blouse, about **$6.00.** Skirt, about **$9.00.** RIGHT, enchantress sundress with cape jacket collared in white. About **$18.00.** All, in white, blue, lilac, pink, tangerine, Bermuda green, mocha brown. All, sizes 9 to 15. For the name of store nearest you, write Mandel Manufacturing Co., 901 Washington Ave., St. Louis 1, Mo.



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The most desired watch of all



14k gold, diamonds and sapphires $540., diamonds and rubies $620.
14k gold chevron bracelet.....$270.
Incl. Fed. Tax Platinum and diamonds.....$820.

MOVADO

WINNERS OF 168 OBSERVATORY AWARDS...SOLD AND SERVICED BY LEADING JEWELERS ALL OVER THE WORLD

Copr. 1951 Movado Watch Agency, Inc., 610 Fifth Ave., N. Y • 44 King St. W., Toronto, Can.

A CHANGE IN THE WEATHER

(Continued from page 184)

zen break up, enter the Labrador Current as drift ice, and pass southward into the Atlantic. This changes the pattern of surface circulation, which is so intimately related to the winds, the rainfall, and the air temperatures.

Although the really catastrophic disturbances of climate come only every eighteen centuries, according to Pettersson, there are also rhythmically occurring periods that fall at varying intervals—for example, every 9, 18, or 36 years. These correspond to other tidal cycles. They produce variations of shorter period and of less drastic nature.

The year 1903, for instance, was memorable for its outbursts of polar ice in the Arctic and for the repercussions on Scandinavian fisheries. Earth, moon, and sun were then in a relative position that gives a secondary maximum of the tide-producing forces. The similar constellation of 1912 was another great ice year in the Labrador Current—a year that brought the disaster of the *Titanic*.

Now in our own lifetime we are witnessing a startling alteration of climate, and it is intriguing to apply Otto Pettersson's ideas as a possible explanation. It is now established beyond question that a definite change in the arctic climate set in about 1900, that it became astonishingly marked about 1930, and that it is now spreading into sub-arctic and temperate regions. The frigid top of the world is very clearly warming up.

Activities in the nonhuman world reflect the warming of the Arctic—the changed habits and migrations of many fishes, birds, land mammals, and whales.

Many southern birds are appearing in Greenland for the first time in our records. Iceland, too, has had an extraordinary number of boreal and even sub-tropical avian visitors since 1935.

When the cod first appeared at Angmagssalik in Greenland in 1912, it was a new and strange fish to the Eskimos and Danes. By the 1930's it supported so substantial a fishery in the area that the natives had become dependent upon it for food. On the west coast of Greenland, too, the cod was a rarity at the turn of the century, but now the catch is about fifteen thousand tons a year.

Other fishes seldom or never before reported in Greenland have appeared there. The coalfish or green cod is a European fish so foreign to Greenland waters that when two of them were caught in 1831 they were promptly preserved in salt and sent to the Copenhagen Zoological Museum. But since 1924 this fish has often been found among the cod shoals.

Recession of the northern glaciers is going on at such a rate that many smaller ones have already disappeared. If the present rate of melting continues others will soon follow them. Melting of the snowfields in the Opdal Mountains in Norway has exposed wooden-shafted arrows of a type used about A.D. 400 to 500. This suggests that the snow cover in this region must now be less than it has been at any time within the past 1400 to 1500 years.

The milder arctic and subarctic climate seems already to have resulted in longer growing seasons and better crops. Cultivation of oats has improved in Iceland. In Norway good seed years are now the rule rather than the exception, and even in northern Scandinavia the trees have spread rapidly above their former timber lines.

The countries where the most striking changes are taking place are those whose climate is most directly under the control of the North Atlantic currents. Oceanographers who have been studying the matter during the 1940's have discovered many significant changes in the temperature and distribution of great masses of ocean water. Apparently the branch of the Gulf Stream that flows past Spitsbergen has so increased in volume that it now brings in a great body of warm water. Surface waters of the North Atlantic show rising temperatures; so do the deeper layers around Iceland and Spitsbergen. Sea temperatures in the North Sea and along the coast of Norway have been growing warmer since the 1920's.

Unquestionably, there are several agents at work in bringing about the climatic changes in the Arctic and sub-Arctic regions. For one thing, it is almost certainly true that we are still in the warming-up stage following the last Pleistocene glaciation—that the world's climate, over the next thousands of years, will grow considerably warmer before beginning a downward swing into another Ice Age. But what we are experiencing now is perhaps a climatic change of shorter duration, measurable only in decades or centuries. Some scientists say that there must have been a small increase in solar activity, changing the pattern of air circulation and causing the southerly winds to blow more frequently in Scandinavia and Spitsbergen.

It is interesting to calculate where our twentieth-century situation fits into the cosmic scheme of the shifting cycles of the tides. The great tides at the close of the Middle Ages, with their accompanying snow and ice, furious winds, and inundating floods, are more than five centuries behind us. The era of weakest tidal movements, with a climate as benign as that of the early Middle Ages, is about four centuries ahead. We have therefore begun to move strongly into a period of warmer, milder weather. There will be fluctuations, as earth and sun and moon move through space and the tidal power waxes and wanes. But the long trend is toward a warmer earth; the pendulum is swinging.

EDITOR'S NOTE: *Rachel L. Carson, Editor-in-Chief of the publications of the United States Fish and Wildlife Service, has won two awards (one of them for the best scientific writing of 1950) for The Sea Around Us.*

The Flattery of Frosted Colors for City or Resort

Paula Brooks



A. Ombre-stripe handkerchief sheer dress, accented with flashing rhinestone buttons. Violet, Brown or Grey. Sizes 8 to 18. $29.95

B. The double-breasted broadcloth dress, pert tucked reveres. 8 to 18. $25.

C. Two-piece broadcloth suit, peplum and collar tucked and lace-trimmed. Sizes 10 to 20. $29.95

D. Halter neckline sundress of broadcloth, with lace-trimmed pique jacket. Sizes 8 to 18. $35.

The broadcloth in Frosted Avocado, Raspberry, Blueberry, Persimmon, Grape, Storm Grey, Iced Coffee and Black.

For name of store nearest you, write

PAULA BROOKS ORIGINALS • SAINT LOUIS 3



"Seven Years I Have Not Slept In A Bed..."

To Georgia, sleeping on the damp, cold earth is but one memory of a childhood that has known only grim despair. Her heritage of horror and stark tragedy began in 1943, when her father perished, along with all the males over 15 in her Greek village. All were burned, hung or shot by raiding Germans. Their home destroyed by fire, Georgia and her mother moved into what was formerly a stable. Somehow they survived. The earthen floor of the hovel was their bed.

But suddenly, a miracle has come into Georgia's life—she has learned that words like love, kindness, tender care, have meaning for her too! Gratefully she writes to her American Foster Parent, "My mother and I were very moved by your wonderful gifts, 1 bed, 1 mattress, 1 quilt and 2 sheets. It is seven years now that I have not slept in a bed. Suddenly I'm the richest person in the world. I pray to God to keep you well and happy. With much love and fond kisses."

This ten year old is but one of thousands needing help. Many have been maimed and disfigured by war. Funds are needed for plastic surgery, artificial eyes and prosthetic limbs.

You alone, or as a member of a group, can help these children by becoming a foster parent, or by contributing funds for plastic surgery, artificial limbs, glass eyes. You will receive a case history and photograph of your child, who is told clearly how he is being helped and that you are his foster parent. Children thus feel that they have a friend, rather than someone who is just giving them charity. Correspondence through our office is encouraged so that you can ask the child questions about his health and welfare that you would want to know if these were truly your own children.

The Plan is helping children of fourteen different nationalities—in Greece, France, Belgium, Italy, Holland and England. By aiding these children you are working for the greatest aim of all—for peace.

The Foster Parents' Plan for War Children does not do mass relief. Each child is treated as an individual, with the idea that besides food, clothing, shelter and education, he or she will live in a home-like atmosphere and receive the loving care that so rightfully belongs to childhood. Your help can mean—and do—so much. Won't you give it—TODAY?

Contributions Deductible From Income Tax

FOSTER PARENTS' PLAN FOR WAR CHILDREN, INC., 55 West 42nd Street, New York 18, N. Y.

Partial List of Sponsors and Foster Parents

Nancy Craig, Mary Pickford, Mrs. William Paley, Mr. and Mrs. Fredric March, Joan Bennett, Helen Hayes, Edward R. Murrow, Larry LeSueur, Ned Calmer.

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FOSTER PARENTS' PLAN FOR WAR CHILDREN, INC. (V-5-51)
55 West 42nd Street, New York 18, N. Y. LOngacre 4-6647
In Canada: P. O. Box 65, Station B, Montreal, Que.

A. I wish to become a Foster Parent of a War Child for one year. If possible, sex ..... I will pay $15 a month for one year ($180). Payments will be made monthly ....., quarterly ....., yearly ..... I enclose herewith my first payment $.....

B. I cannot "adopt" a child, but I would like to help a child by contributing $.....

Name .....

Address .....

City ..... State ..... Date .....

Contributions deductible from Income Tax.





NYLON, PLEATED: HERE, THERE, EVERYWHERE

Above: Beginning (of course) late-day, the nightgown continues, with its pretty, proper peignoir, early morning, for a sunlit breakfast; both of aquamarine nylon tricot. The neckline of the nightgown is a necklace of permanent pleating. The peignoir has a shirtwaist bodice, ruled with lines of lace; at the collar, the wrists, little ruffs of permanent pleating. By Carter's, nightgown, $17; peignoir, $35; Bonwit Teller.

Below: Permanent pleats spraying to little sleeves, outlined with embroidery. Of blue nylon tricot, by Gracette, $15; Lord & Taylor.





Above: A bride's bouquet of creamy pleated chiffon, drifting from a rosy satin crescent of neckline. Pale pink satin outlines the side seams. All of nylon, $70; from Bergdorf Goodman.

Below: The front panel, a spillway of rippling, permanent pleats. White nylon tricot nightgown, feathered with lace at the neckline, the arms. A Dutchess by Tewi, $19; Gimbels.

SKETCHES BY DE MARSAN





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this smooth effect starts with a

Foundette®

The effect and impact of your glamour depends on the right start. Foundettes coax young curves into flowing lines that make the perfect foundation for everything you wear. See for yourself the persuasive powers of this nylon power lace girdle, panelled front and back with rayon elastic satin. White or pink.
Girdle or Pantie Girdle, **$10**
Full length style, **$15**

when you think of your figure

think of *Foundettes*®

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corset departments of fine stores everywhere



Versatile ! in cocktails, tall drinks or straight !

Dubonnet

Serve versatile Dubonnet for pre-dining enjoyment...or as a gracious compliment to fine food! Dubonnet...the only drink of its kind in the world! Dubonnet Aperitif Wine...

Product of U. S. A., © 1951, Dubonnet Corp., Philadelphia, Pa.



Dubonnet COCKTAIL
one-half Dubonnet
one-half gin
stir with ice, strain
add twist of lemon peel



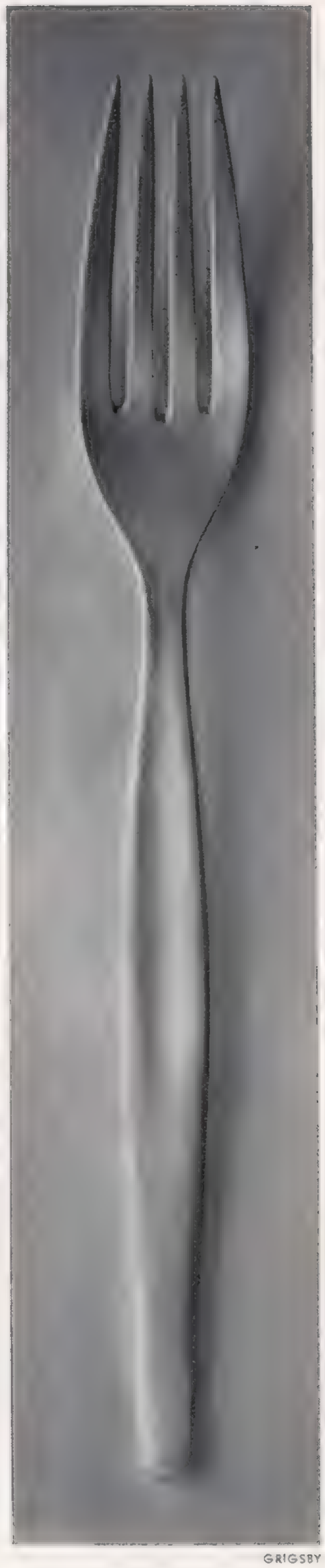
Dubonnet STRAIGHT
serve well chilled,
add twist of lemon
peel; no ice



Dubonnet "ON THE ROCKS"
place 2 ice cubes in
old fashioned glass, fill
with Dubonnet. Twist
of lemon peel may be added.



Dubonnet and soda
jigger of Dubonnet
juice of half a lemon
add ice cubes
fill with soda and stir



GRIGSBY

NEW SILVER PATTERN

Above, life-size, one of the sterling silver forks in Towle's "Contour" pattern shown in the wedding reception table setting on page 166. The fork here, between luncheon size and dinner size, serves for both. The same is true of the knife. One size of spoon, oval-bowled, doubles for soup, cereal, dessert. A teaspoon, a three-tined salad fork, a butter spreader complete the place setting. The fork shown, $7.25; six-piece setting, $37.50; the slicer shown on page 166, $20. All, tax included; Georg Jensen.

THE BRIDE'S BOOK

(Continued from page 165)

Most shops with full-fledged bride's departments offer these services:

To dress the bride, of course. Most New York stores and such shops across the country as J. L. Hudson; Frost Bros.; I. Magnin, have made-to-order as well as ready-to-wear designs.

To dress the attendants. If the store has a men's shop, there will be competent advice for the groom and ushers there.

To dress the mother of the bride. If not actually in the bride's department, a consultant will help in the choice in the right department. Flower girls and ring bearers are usually referred to the children's department.

To advise the bride in the whole protocol of weddings, in the choice of all clothes from veil to shoes, gloves to garter (blue!).

To make the veil, the attendants' headdresses; or show ready-made designs.

To mount the bride's own lace as a veil, or work it into the dress. Many stores will remake or copy family wedding dresses, but remaking is not usually recommended because the cost is high, the fabric often frail or unmatchable. (Some shops such as Saks Fifth Avenue, Jay Thorpe, specialize in using heirloom lace without cutting it.)

To help the bride organize and shop for her whole trousseau.

To supply samples of the dress fabrics for the florist to work from.

To provide a studio for the bride's photographer after the last fitting.

To see to the expert packing and delivery just before the wedding of the dresses.

Furthermore, most of them will:

Send to the wedding, on request, a consultant or assistant to help with the dressing, et cetera. (Some shops go further: Bonwit Teller always sends a thoroughly trained consultant to dress the bride, space bridesmaids, see that they start on the right foot, and such like.)

Department stores offer further services, of course. Such places as Altman, Marshall Field, Jordan Marsh, Hudson's, have gift registries—a wonderful system of getting the presents you really want—and help with everything from the blueprints of your new house to the number of knives for your kitchen.

PARIS COPIES IN AMERICA

The following is a list of stores throughout the country where the Martini dresses shown on pages 104, 106, 108, 110 may be found

Atlanta, Ga.....J. P. Allen
Baltimore, Md.....Hutzler Bros.
Beverly Hills, Calif.....Saks Fifth Avenue
Birmingham, Ala.....Kessler's
Chicago, Ill.....Saks Fifth Avenue
Dayton, Ohio.....Billy Lewis
Detroit, Mich.....Saks Fifth Avenue
Indianapolis, Ind.....Wm. H. Block Co.
Jacksonville, Fla.....Purcell's
Knoxville, Tenn.....Colonial Galleries
Louisville, Ky.....H. P. Selman
Memphis, Tenn.....Levy's
Miami Beach, Fla.....Saks Fifth Avenue
Minneapolis, Minn.....Harold's
Montgomery, Ala.....John Danziger
Nashville, Tenn.....Grace's
Newark, N. J.....Don's
New Orleans, La.....Gus Mayer
New Rochelle, N. Y.....Rosalie Sportswear
New York, N. Y.....Saks Fifth Avenue
Norfolk, Va.....Nicholson & Marks
North Bergen, N. J.....Mildred Mann
Pittsburgh, Pa.....Saks Fifth Avenue
San Francisco, Calif.....City of Paris
Savannah, Ga.....Fine's
Springfield, Mass.....Josephine Smith
Stamford, Conn.....Donna Henry
Washington, D. C.....Julius Garfinckel & Co.
Winnetka, Ill.....Francis Heffernan

Henri Fayette

CHRISTMAS CARDS

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NEW 1951 COLLECTION

Personal representatives in most important social centers.

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2735 Armitage Avenue
Chicago 47

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creative jewelry by

Gypsy Jewelry...
a Caravan of Color!

Gold! White! Blazing Red! Turquoise! Two seed bead ropes of each... blended together to sing of sunshine at your ears and throat. As gay as the heart of a gypsy —and equally "at home" with your every summer costume. Necklace, $3; earrings, $2 the pair.*

Dalsheim

At these and other fine stores:

New York City.....Lord & Taylor
Atlanta, Ga.....Davison-Paxon Co.
Baltimore, Md.....Hutzler Bros.
Boston, Mass.....Wm. Filene's Sons Co.
Buffalo, N. Y.....L. L. Berger Co.
Chattanooga, Tenn. .....Loveman's
Chicago, Ill.....Mandel Bros.
Cincinnati, Ohio.....H. & S. Pogue Co.
Cleveland, Ohio.....Halle Bros.
Columbus, Ohio.....Union Co.
Dallas, Texas.....W. A. Green Co.
Dayton, Ohio.....Rike-Kumler Co.
Denver, Colo.....Neusteter Co.
Hartford, Conn.....G. Fox & Co.
Houston, Texas.....Foley Bros.
Kansas City, Mo.....Harzfeld's
Los Angeles, Cal.....J. W. Robinson
Philadelphia, Pa.....Bonwit Teller
Pittsburgh, Pa.....Joseph Horne Co.
Seattle, Wash.....Frederick & Nelson
St. Louis, Mo.
Scruggs-Vandervoort-Barney
Washington, D. C.....Woodward & Lothrop

or write **DALSHEIM ACCESSORIES, INC. • 389 FIFTH AVE., N. Y. 16**

*Plus 20% Federal Tax.





PRICE TAGS: LIGHT SUMMER READING

(Continued from page 134)



More, and pretty, from St. Louis: *Above:* As gay, as sheer, as yellow as sunshine, aproned with a ruffle, tied with a big butterfly bow; yards and yards of rayon organdie in the skirt. By Mary Muffet. Junior sizes, $40; Bloomingdale's. *Left:* To wear in town with a small black hat, black belt and shoes; a little sleeveless shirt, buttoned with jet; $6. The separate skirt, circled with tucked bands, $9. By Supreme in lime-green Everglaze cotton satin. From Famous-Barr. *Below:* A late-day dress of white organdie, the tucked top closed by pearly buttons; circle-skirt printed with mauve diamond panes. By Loretta in Ameritex cotton organdie, junior sizes, $25; John A. Brown, Oklahoma City.





Above: For late-day in the country, a pale orange plaid dress with short sleeves, bright buttons; a skirt wide with unpressed pleats; around the waist, a little gold kidskin belt. In sheer cotton, by Frelich, $20; Boyd's; Gus Mayer. *Right:* To count on for all day in town; in the country. A sleeveless shirt and skirt in beige rayon crash. The bodice, tucked, $4; the skirt, wide, pleated, buttoned at the back, $8. By Carefree, junior sizes; J. P. Allen; Famous-Barr. *Below:* A coat-dress, to wear collar opened or closed; pearly buttons; pockets with pointed cuffs. By Frances Dexter in Burlington rayon tissue Shantung, in sizes 12½ to 24½; 10 to 20; 36 to 44; $20. The belt is added. At Russeks.





TED CRONER



Luxurious Silk Milanese



Sans Souci ®

At leading Department and Specialty Stores or write
AMERICAN MANUFACTURING CORP., INC., P. O. BOX 448, NEW ORLEANS





In the Castellana:
six of Madrid's smaller citizens,
the baby napping.

THE CHILDREN IN MADRID

The Castellana, wide and tree-lined, is like a park; it is removed and quiet under the plane trees, even though Madrid's frantic traffic goes rushing by. Back of the trees and benches and chairs, and of the wide sidewalks, are stately houses, white stone, with formal gardens and high iron fences. From the houses come the nurses and the beautiful children to gather and spend the afternoon.

If it is your first sight of them here, the Castellana will ever afterward draw you back to see them again. For they are indeed enchanting little creatures and when they play in the Castellana, beautifully dressed, carefully watched, it is one of the delights of being in Madrid to stroll along the great street and observe them.

The nurses often wear the costumes of their native region of Spain, plaid in bright colours, the inevitable black for their aprons, white-trimmed caps, held on with gold pins. But a style that adorns the shapely little bodies of Madrid's sheltered children, one that seems completely their own is the tailored piqué coat. It is just the right weight to put on as the afternoon advances to cooler evening. It is white, made of waffle piqué and tailored to perfection. On a young male of two years this garment, cut with the elegance of a polo coat, is an entrancing sight. The minute *homme-du-monde's* sister will wear a coat of the same piqué, but cut with a view to feminine grace. There is no question of its being made for her; it is faultlessly fitted and sewn.

Where does the beautiful fragile white stuff come from that makes the little girls' dresses? It is pleated so softly, gathered and ruffled, and run with beading and ribbon and narrow lace. A child who wears this dress—it falls softly from a high waist—is six years old, and with her grave proud air may grow into as elegant a creature as the beautiful young girl in pale pink and black who looks, without seeing, from a painting by Goya, in the Prado. But this lovely dress is not all. On her gold-brown hair, cut in a bob that comes just below her ears, she wears the most adorable cap, soft white, folded in pleats, the last touch of perfection to a lovely picture.

It is not of this world. No, but it is of her world, and at present, that world holds.

JOSEPHINE McDONALD



Five years old; her very Spanish piqué coat immaculately white, immaculately tailored.



An immaculately turned-out trio, mother and daughters, taking the air in the Castellana.



A sunlit afternoon is beginning for these small Spaniards and their lace-capped nurses.

Flying high . . . but down on her luck!



This "crash" landing was a miscalculated risk that a **Mary Barron** would never permit. (She now wears "M.B.'s" exclusively!) *Your* **Mary Barron** Slips will stay where they belong *always* . . . No breaking straps, crawling up, or hip-twisting . . . perfect in fit, gracious in behavior, to give you comfort and confidence.

Based on an embarrassing episode of Mary K. Adam of Denver, Colorado, to whom we have sent a check for $50. Sets of 3 slips have gone to five other letter writers. (See contest details below.)

WHEN A SLIP BECOMES A SOCIAL ERROR . . . SWITCH TO **Mary Barron**



MADE OF Bur-Mil QUALITY

This newest **Mary Barron** "biastrait" slip of **Bur-Mil*** rayon crepe has imported Val lace edging a deep band of shadow nylon net around top. Matching Val lace and shadow nylon net give a charmingly different touch to the hem-line at the bottom of this lovely slip. Colors: pink and white. Sizes: 12, 32 to 40, 31½ to 39½. Buy **Mary Barron** slips in the same size as your brassiere.

About **$4.00**

Mary Barron Slips are sold at leading stores in U.S.A. and Canada. If not available at your favorite store, write to Mary Barron.

REPLACEMENT OR REFUND OF MONEY — Guaranteed by Good Housekeeping — IF NOT AS ADVERTISED HEREIN

*Reg. U.S. Pat. Off.

WIN $50.00 *for your most embarrassing slip moment if used in our advertising. Five other awards of 3-slip sets. Mail to Mary Barron, Dept. VO-1, c/o The Davidson Brothers Corp., 180 Madison Ave., New York 16, N.Y. (Expires Dec. 31, 1951)*

VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



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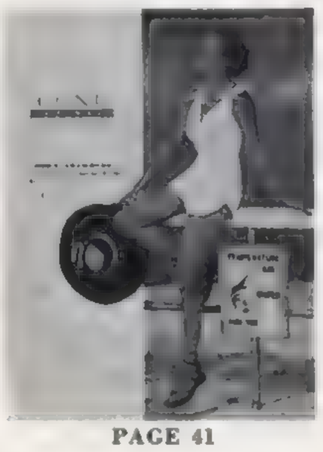
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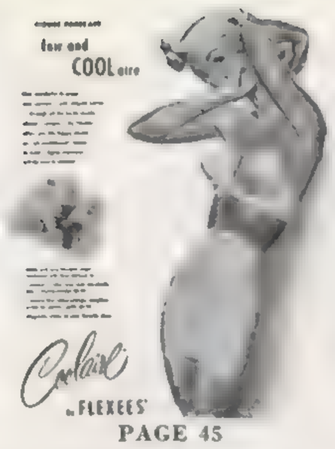
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Here, three all-day dresses proportioned to fit the not-so-tall woman. Each in a summer-weight fabric; short-sleeved; front-buttoned—no overhead. The price, easy. (Hats, by Germaine Montabert, Altman.)



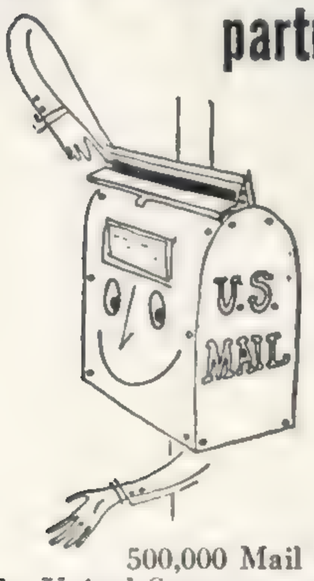
Above: Shirtwaist dress buttoned all the way down; buttoned tabs on the bodice. By Mynette in Mallinson rayon Honan—in sand-beige. A city-country dress, in sizes 14½ to 24½, $15 at Altman.



Above: Collarless dress with zig-zag cut-outs outlining the neckline and the pockets. By Mynette in a crêpe woven of Celanese acetate rayon the colour of lilacs. In sizes 14½ to 24½, $15. From Altman.

Right: Lapels, waist-deep, give a long pretty line to the bodice (there's a fill-in, for modesty). Dress in navy-blue silk Shantung, sizes 14½ to 24½, by Smartbilt, $25 from Oppenheim Collins.

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OPERATION CHUM

(Continued from page 136)

to be found hanging around the adults asking: "What shall I do now?"

On the other hand, by the time these children reach maturity, they have found out what to do. When they do it, *their* children put out family newspapers endowed by Cultured Friends of the family.

THE GESELLOPHILES: Parents who are Gesellophiles mastered the mysteries of the dictionary before anyone else in fourth grade, and have been suckers for the printed word ever since. Parenthood simply opened up a whole new lexicon, full of such delicious words as modal, focal and nodal, verbalization, maturation, and acculturation. *Infant and Child in the Culture of Today* (Gesell and Ilg) is the Good Book for these parents.

Gesell-Babies, as they are known to their parents, are fond of eating Roquefort cheese and salami ("They'll eat what they need!"); staying up until midnight ("They'll sleep when they're sleepy!").

The Gesellophile's living room is bare of ash trays, vases, flower pots, and anything else the developing infant might like to touch. Instead, the lower shelves of the bookcase have been furnished with expendable saucepans, eggbeaters, clothes-pins, potato mashers, wads of Cellophane, and Zwieback crumbs. So long as the Gesell-Baby is content to confine his play to these objects, all goes Gesellopmentally well. However, when he branches out into motor activity on your knee, his mother exclaims: "How twoish!"

As the Four-Year-Old Gesell-Baby, following the law of developmental development, pushes on inexorably into Five, there is a noticeable slackening in the flow of his parents' conversation. Previously alive with tables of weights and measures, comparative psychological data, and competitive report, it now shows signs of drying up. *I. and C. in the C. of T.* only takes the developing personality through four years of life. Will focal, modal, nodal Five have to set off, without the understanding sight-taking of his parents, on uncharted seas of maturation?

No. In the nick of time, the Gesellophile is presented with a *new* Gesell—*The Child from Five to Ten.* Gesellophile and Gesell-Baby are safe for another five years.

And pretty soon, as Six turns Seven, Gesell-Baby will be able to read the book for himself. Many Gesell-Babies find themselves doing this; of course, Gesell-Babies are apt to get a rather peculiar idea of *books* from reading Gesell. One eight-year-old, for example, who is up to Chapter Four in *The C. from F. to T.*, showed a visitor about her house the other day, and pointing to some bookshelves, remarked: "There are all Mummy's mystic-making and child-accomedying books."

But it is safe to assume that when modal Eight becomes nodal Nine, literary conceptualization will reach the maturation level appropriate to that age.

THE SCHOOL IMPROVER, OR THE PTA-PRO: Parents who fall into this category are often seasoned Gesellophiles. They may, in pre-children days, have devoted their truly splendid energies to civil liberties, women voters, or new art galleries—but these pursuits were penny whistles compared to the full, rich symphony of their present activities on behalf of the PTA.

The 1951 School Improver is not to be confused with the simple cake baker or crêpe-paper couturière of a decade ago. By the time her first child has successfully completed the work of first grade, the contemporary School Improver is an expert in the following fields: core curriculum; acceptable reflected and refracted kilowattage per kilowatt-school hour per dimlit child; the paucity factor as it relates to school budgets; cubic inch of classroom space per spheric child; and teachers' psychological orientation. Psychotic? Pre-psychotic? The School Improver is around school so regularly that some uninformed kindergarten children mistake her for the District Superintendent. Teachers, Board members, and Principal are thankful that she is not, although sometimes they wonder whether they wouldn't all be better off if she were on the payroll officially, where she could relax.

Once in a great while—say New Year's Eve—the School Improver takes an evening off. On these frolicsome occasions, she can be spotted holding a mild, polite man spellbound on the sofa with a monologue on cafeteria conditions. If the polite man disappears after an hour or two, as he tends to, the School Improver is not at a loss. For one of her greatest strengths is her ability to join any group any time discussing any thing, and turn the conversation, as delicately as Torquemada turned the screw, into educational channels.

The School Improver is, of course, somewhat handicapped by her own children, who cut into her time with specific demands. But she is not unmindful of their value. They are, she knows, useful undercover agents in Grades Two, Four, and Six. And without them, she recognizes, she would lose her franchise in the PTA.

Naturally, I could go on for some time with this recital, but I have a rather full schedule today. I have got to dust the zwieback crumbs off the lower shelf of the bookcase; take the older children to a concert; and in the evening conduct a PTA subcommittee meeting at my house. This particular meeting is important—we want the school to make it compulsory for all teachers to read Gesell.

WEDDING RECEPTION AT HOME

(Continued from page 167)

the food, hot and hearty, served in casseroles placed on the table.

If the food is served under a marquee, the tablecloths might be red and white checks, the decorations a bouquet of clustered balloons. Or, on a lawn (either real-out-doors, or faked-indoors), the guests might sit on mats on the grass, and be served with flower-trimmed, individual picnic baskets.

If the garden or the room for the reception is formally planned, the buffet or individual tables might be all white (as our table set for an afternoon reception, on page 166). Here, the organdie cloth, the flowers, naturally the wedding cake—and *even* the mints: all are white. This, with crystal, silver, and a background of white tarletan drapery—makes a setting as shimmering as new snow.

Food need not be the stereotyped, catered-fare. Below are suggestions for several types of wedding parties, from caterers, with new ideas. And some from Mrs. Bartley Crum of 236 E. 68th St., New York, who, for five dollars, will plan and send you made-to-order menus with recipes and shopping lists—for any number of guests; or, Mrs. Crum will come into the house and supervise the actual making, for a moderate fee.

MENUS FOR WEDDINGS

French caterer *Daniel* of 53 E. 54th St., New York, suggests the following, all of which he transports in double boilers and serves.

Small Wedding Breakfast

Fresh Fruit Cup au Champagne
Patty Shells Financière
(Creamed chicken, green olives, and mushrooms)
Angel Cake
(Cake with ice cream, vanilla sauce)
Bonbons Coffee

Mrs. Bartley Crum, menu consultant, suggests the following menus.

A Country Wedding Breakfast: 12 to 2

Eggs in Jellied Consommé
(Rich beef broth consommé with vegetables is poured over a poached egg and then jellied.)
Cassoulet Aptos
(Served in covered earthenware bean pots. A two-quart size pot will serve six to eight persons.)
Crisp Salad
(Romaine lettuce and water cress, with a highly seasoned French dressing and fresh tarragon leaves.)
Assorted Dark Breads
(Toasted, buttered, and served in Italian or Portuguese baskets. Rye, Thomas Protein, Whole Wheat, and Yellow Corn Meal Sticks, and one crusty white—French or Italian.)

(Continued on page 202)


(Courtesy, Metropolitan Museum Of Art, New York City)

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WEDDING RECEPTIONS

(Continued from page 201)

Whole Fresh Oranges
(Peeled, skinned, and opened slightly, like roses; chilled and served with hot lemon and orange sauce.)
Ginger Cookies
Pecan Ball Cookies
Wedding Cake
Champagne

Wedding Reception:
4:30 (Town or Country)

If the day is warm, serve frosted Daiquiris, or, if service is adequate, in the country, serve Mint Juleps made with honey for smoothness.

Champagne
Hors d'œuvres with Cocktails

Hot: Small pastry cups filled with fluffy cheese rarebit.

Asparagus and anchovy rolls.

Onion on toast rounds, with mayonnaise and Parmesan.

Cold: Small (one-mouthful) eclairs, filled with curried crab.

Coarse chicken liver pâté, or Pâté Maison, without any attempt to make it the usual too-smooth version. Serve in mounds, surrounded by homemade Melba toast squares.

One platter of crisp, beautifully arranged and iced vegetables: carrots, celery, tiny green onions, cauliflower fleurettes, and, in the centre, a bowl of green ripe olives which have been soaked in pure olive oil and garlic. Containers of coarse salt, into which you may press the other vegetables.

Sandwiches
(to be served with tea)

Tiny, paper-thin sandwiches of:

Turkey (on white bread, with butter, mayonnaise, and water cress).

Roast beef, with butter and Bahamian mustard.

Tongue, on good German pumpernickel, with butter and a very small amount of English mustard.

(Season the first two with salt and freshly ground pepper.)

Tea

(For possible tea addicts, serve both a China and an India tea. An excellent China tea is the Marco Polo Blend. Buckingham Blend is a Ceylon and India tea, which, when brewed, is darker.)

Wedding Supper
Town or Country

Since this would follow the afternoon reception, there should be no dominating repetition of flavours.

Tomato Suprème
(A cold soup of coarsely ground fresh tomatoes, chilled, served in bowls with a spoonful of curried mayonnaise into which has been stirred finely chopped parsley.)
Chicken Pot Pie
Green Asparagus Vinaigrette
Cœurs à la Crème
(Cream cheese hearts surrounded by fresh sugared strawberries.)
Almond Cookies
(thin and crisp)
Wedding Cake
Champagne

Or:

Strained Pot-au-feu
Chicken Pancakes Gratiné
Orange and Grapefruit Salad
(Sections of orange and grapefruit on a bed of crisp, cold lettuce; over all, a highly seasoned French dressing, finely chopped green onions, and freshly ground pepper.)
Glazed Fresh Strawberries
(Large whole berries are dipped into a simple syrup which covers them like lacquer.)
Canadian Butter Cookies
(These are lemon flavoured, small and round with a half almond on top.)
Wedding Cake
Champagne

Wedding reception menus suggested by Alex Obolensky, Caterers, of 214 E. 82nd St., New York. Mr. Obolensky will provide everything needed for the reception including the food or just the food alone.

Pre-Wedding Luncheon

Fresh Asparagus Tips in
Scrambled Eggs
Boned Stuffed Chicken Legs
Endive Salad
Maraschino Fruit Macedoine
Coffee

Wedding Cocktail Party

Cold Appetizers:

Westphalian Ham Rosettes; Pâté Truffé *"Il pleut bergère"*; Devilled Eggs à la Russe; Sturgeon Pâté; Choice of Chef Hors d'œuvres; Fresh Black Caviar on Special Astrakhan Spread; Fresh Vegetable Sticks.

Wedding Cake Maison
Champagne, Liquors
Hot Appetizers:

Pirojkis; Lamb Croquettes Indian Style; Mushrooms in Pâté Shell; Hot Cheese Sticks Maison.

Wedding Supper-Buffet

Stuffed Pike in Rhine Wine Aspic
Beef Strogonoff
Creole Rice
Fresh Cucumber Salad in Sour Cream
Baba au Rhum Glacé
Champagne

VOGUE PATTERNS



(Other views of Patterns on pages 146-147)

"Easy-to-Make" Pattern 7373. In sizes 12 to 20 (30 to 38). Needed for size 16: 3¼ yards of material 35 inches wide. Price: 50c.

"Easy-to-Make" Pattern 7358. In sizes 12 to 20 (30 to 38) and size 40. For size 16: 3⅞ yards of 35-inch material; or 3½ yards for dress plus ½ yard for binding. Price: 50c.

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